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# The ART DIGEST

Combined with THE ARGUS of San Francisco

*The News-Magazine of Art*



"ANNUNCIATION," BY JOST VAN CLEVE.

Lent by Col. Michael Friedsam to the Flemish Exhibition at the Kleinberger Galleries.

FIRST-NOVEMBER 1929

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THE ART DIGEST's advertising columns have become a directory of the art dealers and antique dealers of the world. See index on page 28.

## THE ART DIGEST

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Vol. IV — 1st November, 1929 — No. 3

### Their Turn

Today (Nov. 1) is the third anniversary of THE ART DIGEST. The fourth volume, for convenience' sake, started with the 1st October number, but the magazine today actually begins its fourth year.

The editor and founder ought to be glad, for THE ART DIGEST has been one of the phenomenal successes of the magazine world, not on the financial side, but in the way of quick initial response from readers and in the steady growth of circulation without any retrogression. This ought to be enough, but there is one fly in the ointment which needs removing as soon as possible. It is this:

There is room in THE ART DIGEST at present for little more than half of the interesting "news and opinion" on art that comes to the editor's desk. Much that should find a place in its columns has to be discarded; much that is now printed has to be over-condensed.

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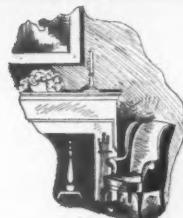
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It is easy to say, "There is too much advertising." But there is no more than enough to make both ends meet. If there were less, the magazine would be confronted with its same old financial problem.

It is easy to say, "Add a few more pages." But there is not enough advertising to enable the paper to pay the extra cost, and the old problem of money would be back again.

THE ART DIGEST, therefore, must put one of its problems before the art dealers of America. It has never done so before. Heretofore, it has always gone to its readers, and they have never failed it. In now going to the dealers it does so with clean hands, for they know that it never has sought to graft off them with money-making schemes and supplemental editions, and has never printed fine things about them just to get advertising.

There are scores of art firms in America that never have extended their support to THE ART DIGEST. There may have been various reasons. Perhaps the most valid is that these concerns have felt that there were too many art publications to support. Some, we know, for this reason resented the coming of THE ART DIGEST. Others may have felt that a new publication, before it was firmly established, could not yield them satisfactory returns for advertising.

Neither of these reasons survives at the present time. Three years of continuous and accelerated growth has given this magazine a universal circulation in America. It can be seen everywhere. Whatever appears in its columns is known immediately to the art world from Miami to Vancouver. The interest it arouses and the propaganda it makes by printing "the news and opinion of art," places this magazine at the top or somewhere near the top in the list of American art periodicals. And, because of its universal circulation, an advertisement in its columns will pay unless the whole theory of advertising, somehow and unthinkably, is wrong.

Without hesitation, therefore, and with clean hands, THE ART DIGEST asks the art firms of all the cities of the United States and Canada to give it their business support, to the end that it may further expand in usefulness.

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# The ART DIGEST

Combined with THE ARGUS of San Francisco

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OPINION OF THE WORLD

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Number 3

## "Sensely Modernist" Works Win Main Prizes at Chicago's Annual



"Boy Resting," by Evelyn Van Norman. Potter Palmer Gold Medal and \$1,000 at the Chicago Annual.



"The Children's Lunch," by Alexander Brook. Awarded the Mr. and Mrs. Frank G. Logan Medal and \$2,500 at the Chicago Annual.



One of "Two Figures," by John Storrs.  
Mr. and Mrs. Frank G. Logan  
Medal (\$1,500).

At the forty-second annual exhibition of American paintings and sculpture at the Art Institute of Chicago, the prizes went mainly to the younger generation of artists who incline to modernism.

Marguerite B. Williams said in the *Daily News*: "A premium has been put on modernism, but it is a sane kind of modernism, and will not be displeasing."

The exhibition, which will last until Dec. 8, consists of 276 pieces, 69 of which are sculpture, a larger proportion than usual. The painting jury consisted of Ernest L. Blumenschein, Robert Brackman, Alexander Brook, Claude Buck, Edmund Giesbert, Alfred E. Hamill and Mahonri Young. The sculpture jury was made up of John David Brin, Olga Chassaing, Heinz Warneke, and Mahonri Young.

Alexander Brook, one of the younger New York artists, was awarded the first prize, the Mr. and Mrs. Frank G. Logan medal and \$2,500 as a purchase award, for his canvas, "The Children's Lunch." The painting by a coincidence is reproduced in full color in the October number of *Creative Art*. The artist, who is a pupil of Kenneth Hayes Miller and a member of Modern Artists of America, has been more or less associated with the Woodstock group.

For the first time in several years, the second award, the Logan prize of \$1,500, was won by a sculpture instead of a painting, going to John Storrs for "Two Figures," a pair of tall bronze nudes of women, decorative in effect, but simple and sculptural in feeling.

Evelyn Van Norman, of Yonkers, N.Y., was awarded the Potter Palmer Gold Medal and prize of \$1,000 for her painting, "Boy Resting," a serious figure study, modern in feeling and colorful in design. The third



One of "Two Figures," by John Storrs.  
Mr. and Mrs. Frank G. Logan  
Medal (\$1,500).



*"Midsummer Landscape," by Arnold Blanch. Norman Wait Harris Silver Medal with \$500 at Chicago's Annual.*

Logan prize of \$750 went to Sylvia Shaw Judson for her sculptured figure, "Little



*"The Branch," by Henry Lee McFee. M. V. Kohnstamm Prize of \$250 at Chicago's Annual.*

Gardener," an interpretation of childhood, simply handled.

Arnold Blanch's "Midsummer Landscape," a modern rendering of a typical American countryside, which was successful in competition for the Norman Wait Harris silver medal and prize of \$500, is the work of a young Eastern painter. Eugene Higgins' "The Storm," which won the Norman Wait Harris bronze medal and prize of \$300, depicts one of his best Irish scenes.

Henry Lee McFee, one of the Woodstock group, was given the M. V. Kohnstamm prize of \$250 for his still-life, "The Branch."

Three recent students of the Art Institute of Chicago received awards. Davenport Griffin and Tunis Ponain, both honor men and winners of foreign scholarships in the school, were given the Mr. and Mrs. Augustus S. Peabody prize of \$200 and the Martin B. Cahn prize of \$100, respectively, and Paul Trebilcock, also a graduate of the school, was awarded the William M. F. French memorial gold medal.

Honorable mentions were given to Saul Berman of New York, for an architectural subject; to Harry Gottlieb, also of New York, for a landscape; Lotan Welshans, of Chicago, for a figure study, and Walter Zschorsch, for sculpture.



*"The Storm," by Eugene Higgins. Norman Wait Harris Bronze Medal with \$300 at Chicago's Annual.*



*"Little Gardener," Sophia Shaw Judson. Logan Medal with \$750 at Chicago's Annual.*



*"Deep Woods," by Davenport Griffin. Mr. and Mrs. Augustus Peabody Prize of \$200 at Chicago's Annual.*



*"Fishing on the Seine," by Tunis Ponain. Martin B. Cahn Prize of \$100 at Chicago's Annual.*

## Flemish Primitives Challenge Modernism in New York Show



"Lionel d'Este," by Roger van der Weyden.  
Lent by Col. Michael Friedsam.

The loan exhibition of Flemish primitives, which the Kleinberger Galleries, New York, are holding until Nov. 10, for the benefit of the Free Milk Fund for Babies, presents a most comprehensive view of that great period from 1400 to 1550. American collectors, including such noted ones as Andrew Mellon, John D. Rockefeller, Jr., Colonel Friedsam, Ralph H. Booth, Frederick B. Pratt, George Blumenthal and Martin A. Ryerson, contributed so generously that the show is called by the critics a "smaller edition" of the great one in London, in 1928.

Royal Cortissoz of the New York *Herald Tribune* wrote: "Other times, other manners. Your modern artist must be of his day. He cannot live over again the experience of his remote predecessors. He must use, for good or for ill, ideas of his own and we must meet him at least half way. But his ideas cannot be evaluated in a vacuum. Properly to apprehend them one must see them against the background of the

past as well as against that of the present. Hence the double usefulness of the Flemish show.

"Beautiful in itself, it is also invaluable as a corrective to taste. Under its serene influence emotions too ebullient are calmed and judgment is steadied. The old pictures are so many 'touchstones' . . .

"These primitives were, in a sense, in the world and yet not of it. For such contact with mankind as they craved they looked to the sphere of portraiture alone, and in that sphere, as it happened, they functioned with amazing capability. Look at Mr. Baché's Petrus Christus, the 'Dionysius the Carthusian,' or at the 'Man With a Pink,' by Quentin Matsys, lent by the Chicago Museum, or at the glorious head of the donor in Mr. Walter's Van der Goes, or at Van der Weyden's 'Lionello d'Este' from the Friedsam collection. . . .

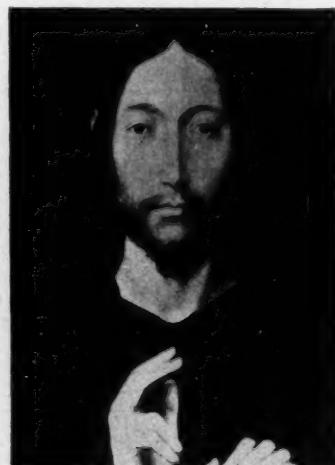
"We call them 'craftsmen' with emphasis for one of the leading strains in this remark-

able exhibition is that of a portentous technique. . . . And it is here, by the way, that we feel particularly the value of the light thrown by the Flemish primitives on those problems raised by modernism. It is the light radiating from consummate workmanship. Good drawing seems to have been the birthright of the school. . . .

"The primitive was, if you like, often excessively addicted to detail. It leaves his tree forms, his foliage, for example, sometimes oddly naïve. But on the whole his draughtsmanship was evolved on a noble level. It took him very near to the elevation of the grand style. On the other hand, we come back from what was majestic in him to what was sweet and endearing, to the tender, gentle beauty which exhales from Flemish devotional art like the fragrance from some small, enclosed, happy, sunlit garden. It is one of the most precious things in the history of painting."



"Descent from the Cross," by Gerard David. Lent by Martin A. Ryerson of Chicago.



"Christ," by Hans Memling. Lent by A. Hamilton Rice.



"Portrait of a Woman," by Ambrosius Benson. Lent by Ralph H. Booth.



"Virgin and Child," by Dirk Bouts. Lent by Jesse Straus.

## Grand Rapids Opens Its Enlarged Gallery



New Sculpture Court of the Grand Rapids Art Gallery.

The Grand Rapids Art Association opened its remodeled and enlarged gallery with a comprehensive exhibition of American art, including work of such noted men as Sargent, Chase, Hassam, Duveneck, Inness, Ryder and Melchers, together with extensive collections of modern sculpture and prints. Hung in the sculpture court were four rare tapestries, two Royal Gobelins, a XVIth century Flemish and an early XVIIIth century English.

Two gifts were received for the opening, a bronze fountain, "Joy of the Waters," by Harriet Frishmuth, given by W. B. Willard in memory of his wife, Eleanor Withey Willard, for many years director of the gallery, and a grille by Samuel Yellin, noted iron-worker, given by Mrs. Cyrus Perkins, first president of the association. The Ferargil, Macbeth, Milch and Six East Fifty-sixth Street galleries lent works.

Ralph H. Booth of Detroit in an address stressed the cultural value of a museum to a community. "An art museum is the cultural center of a city," he said. "It is the rallying point of all that is best in a community. An art gallery is not a static thing to be viewed from the outside, it has an inner expression, and a cultural effect upon the civic and community life."

"One reason why the Detroit Museum of Art has made such rapid progress during the past four years is because we succeeded in converting the 'city fathers' to the cause. They finally were convinced that an art museum was just as important to a city as hospitals, pavements and other essentials. Useful things wear out, but beautiful things endure. They are guarded and preserved for coming generations. . . .

"In approaching the subject of art let us do away with prejudice and maintain an open mind. A broad knowledge of art is essential for the forming of intelligent opinions. We frequently hear persons saying 'I know what I like.' But it is just as true that we like what we know."

"Art does not remain static. It is changing constantly. That which is radical and revolutionary in one period often becomes aca-

demic in another. Ruskin, the greatest art critic of his day, deplored and disparaged James McNeill Whistler, but time placed Whistler on the very pinnacle which Ruskin denied him.

"We may feel resentful toward the art of Manet, Picasso, Cézanne, Matisse and other modernists, but let us view them intelligently with an open mind, for time will reveal the immortals of the present and the art of the future."

George G. Booth, who founded Cranbrook, said: "Art enters into every department of life, making for greater beauty. In every phase of life we add beauty to utility. We want our architecture to be more beautiful, our homes more attractive, and so in every detail of daily life art plays a vital part."

"In building and maintaining this art museum you have rendered a great service to Grand Rapids. This art gallery is set as a mark upon the foothills of your advancement, and now you may go forward to the higher peaks of achievement."

"The older generation dislikes to change its established ideas; therefore, the hope of progress lies in the younger generation. It sets new standards and ideals. . . .

"America has passed its hardy pioneer period and has advanced far enough in its industrial period to have acquired the wealth and leisure essential to developing the art of the country. We now are coming into the cultural period of our civilization and every city should foster and develop its resources in art which makes for beauty, culture and the finer ideals."

### Will Excavate "Burghers"

The Municipal Council of Calais has retained specialists from Paris to clean and restore Rodin's group known as "The Six Burghers of Calais," which took the sculptor ten years to complete, according to dispatches to the Philadelphia *Public Ledger*. This action is the result of a complaint made that the city had allowed the statue to fall into such a state of decay that the six burghers resembled six bags of coal. Experts estimate that the group has accumulated more than a ton of mud, soot and oil.

## An Ideal Gallery

The opening exhibition of the new Galerie Beaux Arts, San Francisco, consisting of work by its members, brought forth a round of approval from the critics—approval not only for the show but even more for the galleries. The enthusiastic response of the public (fully 2,000 attended the opening reception), the quality of the work presented and the progressive program laid out by Beatrice Judd Ryan, the manager, all forecast the further development of the gallery as a force in Pacific Coast art circles. The next two exhibitions will be those of the San Francisco Society of Women Artists, Nov. 2 to 16, and a showing of Ray Boynton's work, Nov. 18 to Dec. 2.

Florence Wieben Lehre, who writes art and wit for the *Oakland Tribune*, said: "By far the most vital event that has come to pass in San Francisco's art life in many years was the opening of the new Galerie Beaux Arts. . . . With this opening San Francisco has acquired a delightful focal point for its art that might well serve as a model for all art associations of modest means and exceedingly good taste."

"We think we are not abusing the word 'unique' in applying it to the new Beaux Arts. It has an atmosphere, a feeling of intimacy that marks the best that has been arrived at in western gallery design. And, all-pervading, is the perfection of lighting. Intense, all-revealing, it has no hint of harshness, but bathes the walls in a gentle glory—a gentle glory that may have deceived us into believing that here, wonder of wonders! is an exhibition in which not one bad work is included."

"Beatrice Judd Ryan," writes Gobind Behari Lal in the *San Francisco Examiner*, "has succeeded in opening indubitably the leading art gallery in this city, a place which is efficiently administered, and is yet agreeable to the sensitive heart and the finicky taste."

"The new galleries," says the *San Francisco Chronicle*, "with their overhead daylight and their splendid wall spaces, show the paintings to better advantage than the former quarters on Maiden Lane. The paintings look brighter, the subtleties of the drawings and sculpture are shown far better than under artificial lighting or in the more crowded rooms of the former place. It may be that some of the virtue of the exhibition lies in the way it is presented, but the fact remains that the majority of the artist members have contributed recent work that has the attraction of newness as well as the quality of good painting."

## A Nemi Museum

The galley of Caligula, which now rests high and dry above the waters of Lake Nemi, is to be sheltered by a special museum built on the lake shore, says a dispatch to the *Christian Science Monitor*. Such a plan is necessary because of the extremely fragile condition of the hulk. Housed also in the museum will be the marble fragments and bronzes found on board.

The second galley, which lies in the deeper water in the center of the lake, will probably remain forever in its muddy berth. No further attempt will be made to salvage it, due to the great expense involved. The present operations have so far lowered the lake that engineers predict it will take 10 years before it regains its former level.

## France of the XVIIIth Century Is Reflected in San Francisco Gift

Of the six French XVIIIth century paintings recently added to the Huntington Memorial Gallery in the California Palace of the Legion of Honor, the one that San Franciscans most admire is "L'Education de la Vierge," by Fragonard. The other five are "La Musique et la Poesie," by Watteau; "Musique," by Boucher; "Marquis de Montespan," by Largilliere, and a pair of portraits, "M. Braun" and "Mme. Braun," by Perronneau. They were purchased in Europe by Dr. Herbert Fleischhacker, president of the museum, from the fund established by Dr. Archer Huntington.

"To understand the France of the XVIIIth century," writes the director, Mrs. Cornelia B. Sage-Quinton, "it is necessary to understand the art of Watteau, of Boucher and of Fragonard. Of its pictured romance, Watteau, Boucher and Fragonard hold the keys. Of the glamor of the home-life, Fragonard uttered the lyric intensity. Watteau states the France of light airs and gaiety and pleasant prospects, tinged with sweet melancholy and haunted with pathos; Boucher fulfills the century; Fragonard utters its swan's note."

"The art of Fragonard embodies the evening of a century of the life of France, ut-



"L'Education de la Vierge," by Fragonard.

tering its blithe note, yet not wholly disregarding the deeps as did the art of his two great forerunners. He links the recklessness

of the age to its more serious significance."

## Whiteside Mystery

The Sketch Club, Philadelphia, has organized a memorial exhibition of the work of Frank Reed Whiteside, well-known artist and instructor, whose murder Sept. 19 is still unsolved. Included in the show will be triptychs and screens as well as landscapes.

Whiteside met a most mysterious death. He was at work in his studio when an unknown man rang the door-bell. The artist opened the door and received a bullet in his heart. A negro woman reported seeing two well-dressed white men fleeing from the scene. Later, a bunch of keys was found, which had been thrown through the cellar window of a near-by house. Two of the keys unlocked the Whiteside studio. The others did not fit any lock on the painter's premises.

The dead artist was very popular in Philadelphia art circles. He was treasurer of the Fellowship of the Pennsylvania Academy of Fine Arts and of the Sketch Club, having held both offices several years.

### Currier Gallery Opens

At last—after 14 years—Manchester, N.H., has its art gallery. It was on July 2, 1915, that the will of Mrs. Hannah M. Currier, widow of Ex-Governor Moody Currier, was made public. It gave nearly a million dollars to establish the "Currier Gallery of Art." For nearly a decade the *American Art Annual*, after listing this institution, has printed

the line, "Gallery in process of erection."

With Mrs. Maud Briggs Knowlton as director, the Currier Gallery of Art is now open. The first exhibition was provided by the Grand Central Art Galleries of New

York, which sent paintings and bronzes. In November will be shown a group of paintings and a group of 75 contemporary American etchings, both provided by the American Federation of Arts.

## OPENING ON NOVEMBER FOURTH—THE NEW Fifty-Sixth Street Galleries

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## Russian Old Master Finds American Owner



*"The Grand Duchess Helena Pavlovna,"  
by S. S. Tchoukin (1754-1828).*

There was a Russian school of portraitists coeval with the great English school headed by Reynolds and illustriously finished by Raeburn, and one of its masters was S. S. Tchoukin (1754-1828). He painted many members of the Imperial family, and he is now represented in all the principal Russian museums. In style and treatment he is closely related to the great French portrait painters of the period, for Russia at that time was culturally the echo of France.

Readers of THE ART DIGEST are familiar with the tribulations of the Princess Paley, widow of the Grand Duke Paul of Russia, who succeeded in getting her art treasures to England, where the Soviet government tried to obtain possession of them but failed. She was more lucky than other Russian aristocrats, whose confiscated pictures, tapestries and art objects were sold at auction in Berlin and Vienna to replenish the treasury at Moscow. One of her paintings was Tchoukin's portrait of the Grand Duchess Helena Pavlovna (1784-1803), daughter of Emperor Paul I, and sister of Nicholas I, grandfather of the late Tsar. She married Frederick Louis, Prince of Mecklenburg-Strelitz. This picture has just been brought to America by the New York dealer, Arthur U. Newton, and sold to Mrs. Elek John Ludvigh, of the Ritz Tower, New York.

The Grand Duchess is represented in a blue dress with white lace frills, and wearing an order. The oval portrait is 22 by 18 inches.

### An Eakins' Show

An exhibition of the paintings of Thomas Eakins is scheduled at the Babcock Galleries, Nov. 18 to 30. It will include 14 or 15 pictures, none of which have ever been shown in New York. Mrs. Eakins a few months ago withdrew from sale all the paintings belonging to the estate and now very few of his canvases are left in the market.

Of the three American masters to be shown at the new Museum of Modern Art, Eakins is to be one, in company with Winslow Homer and Albert P. Ryder. This shows to what extent he is esteemed. Many of the paintings in the Babcock exhibition

are portraits of the artist's intimate friends, and are more appreciated at present than at the time of their execution, when he could hardly get a commission—one of the travesties in the annals of American art.

### A Matisse International

The Galerie Thannhauser, Berlin, is to hold a large exhibition of the work of Henri Matisse during the winter. German and other European private collectors have been asked to loan pictures. Besides paintings of each epoch, there will also be drawings and graphic work by Matisse.

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## The Fifty Prints

The American Institute of Graphic Arts announces that the annual exhibition of "Fifty Prints of the Year" will open at the Art Center, New York, the first week of March. This event is to print makers what the Carnegie show is to the world of painting, and has contributed no small share to the growing popularity of prints. Each year the exhibition (in triplicate) visits nearly sixty cities. The instructions for artists wishing to enter says that:

The closing date is Jan. 1. Only signed artists' proofs of prints finished during 1929 will be considered. Not more than 5 prints may be submitted by an artist. All mounting is done by the institute; mount size, 14½ by 19½. Prints in color are not barred. Prints will be chosen by a one-man jury—possibly by a collector instead of by an artist or a critic as heretofore. No print should be submitted of which two additional impressions are not available as three sets are required for traveling. Address the American Institute of Graphic Arts, Art Center, 65 East 56th St., New York.

## Etchers' Annual

The Brooklyn Society of Etchers will hold its fourteenth annual exhibition in the print galleries of the Brooklyn Museum in January instead of in December as formerly. Entries may be sent to John Taylor Arms at Fairfield, Conn.

The following prizes will be awarded: Mrs. Henry F. Noyes prize for the best print; Kate W. Arms memorial prize for the best print by a member of the society; Nathan I. Bijur prize for the best print by

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## Toledo Obtains a Masterpiece by Goya



"The Bull Fight," by Francisco Goya.

The Toledo Museum has just acquired a masterpiece by Francisco Goya, who has been called by some art writers the last of the old masters and the first of the moderns. It is a superb "Bull Fight," and has been assigned by Blake-More Godwin, director of the museum, to the first decade of the XIXth century.

Mr. Godwin says the work makes manifest the full extent of Goya's impressionism, and it exhibits at one and the same time "Goya's debt to Velasquez and our debt to Goya. The picture is at home equally with the old masters and with Manet, Monet, and Degas." The painting was purchased through the be-

quest of the museum's founder, Edward Drummond Libbey. It joins three other important Spanish paintings which Mr. Libbey gave to the museum while alive—a Velasquez, a Zurbaran and a Ribera. These were exhibited in the galaxy of Spanish paintings assembled by the Metropolitan Museum in 1928.

The work displays at its best Goya's amazing technical facility, his feeling for composition and harmony of color. There are two other paintings of bull fights by Goya in America, one in the Metropolitan Museum and the other owned by Mr. and Mrs. Arthur Sachs. The latter is said to be close in quality to Toledo's picture.

a non-member; John Taylor Arms prize for the best print by an exhibitor under 25.

## "Night" Escapes Tar

Following close on the indignity committed against Epstein's Rima, the bird-girl in Hyde Park, comes the report that "Night," on the

new Underground Railway building, narrowly escaped a similar coating of tar and feathers. Three young men were surprised by the police. They escaped in their car, leaving behind a number of glass containers full of tar and a quantity of feathers.

Police believe there is an organized movement against Mr. Epstein and his sculpture.

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## Rousseau Is Feature of Modernist Show



"Rain in the Jungle," by Henri Rousseau.

The feature of the big modern French exhibition at Reinhardt's, New York, until Nov. 9 is the famous \$24,000 "Rain in the Jungle," by Henri Rousseau, the naive customs house clerk whose simple paintings began to be hailed as great—after his death. The picture drew this from Elisabeth Luther Cary of the *Times*:

"The rigidity of the forms is broken by the natural tumult of the storm; the rain has been set to work with unusual ingenuity, the artist putting in practice perhaps some lesson of the museums, to learn which he had gone,

after his habit, especially to acquire, and which, contrary to his habit, he had succeeded in remembering until he could write it down in paint. The tiger, too, prowls toward its prey with a curled and lashing tail and a ferocity of expression truly that of the untamed. . . . Taking it all together, with its rain and the curves of its driven foliage, and its stealthily moving beast of prey, it is a picture of compelling force and splendor."

In the exhibition: Picasso, Matisse, Derain, Modigliani, Braque, Dufy, Utrillo, Vlaminck, Laurencin, Gauguin and Redon.

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## Western Conclave

Prof. Paul H. Grumann, of the University of Nebraska, at Lincoln, who is secretary of the western branch of the American Federation of Arts, has announced that the Santa Fé convention has been postponed until April 16, 17 and 18. This action is expected to result in a larger attendance, and a better exhibition. Lectures will be a feature of the convention. Artists are invited to make entries, and artists and art lovers to enroll for accommodations.

"One of the outstanding things that we hope to accomplish at this convention," says Prof. Grumann, "is a closer contact between the Pacific Coast and the Central West. We have enlisted talent from both sections."

### H. Irving Marlatt Dead

H. Irving Marlatt, landscape and portrait painter, is dead after a year's illness. He was a member of the Salmagundi and National Arts Clubs of New York.



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### Ankeney Is Dallas Director

John S. Ankeney, who for several years has been head of the department of art of the University of Missouri, has accepted the position of director of the Dallas Art Association and the Dallas Public Art Gallery.

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## The South

The tenth annual exhibition of the Southern States Art League, next April, in the Delgado Museum, New Orleans, will be the most representative showing of Southern art yet held, according to Ellsworth Woodward, president of the league. Mr. Woodward in a letter to the members says in part:

"Both sculpture and the artistic crafts can be shown to full advantage, as the museum is equipped with pedestals and cases, and this year should see a full enrolment of sculptors and craftsmen, to match the long list of painters already enlisted. We also hope that the tenth annual convention in a city centrally located will bring a larger attendance, and that delegates from each Southern state will come for the stimulus of personal contact and the enthusiasms kindled from perceiving a great idea take shape. . . .

"To stimulate state organizations and the enrolment of more sustaining members and patrons, Mrs. E. O. Lovett, chairman of the Central Membership Committee, has proposed that a painting be offered as a prize to the state enlisting the largest number of sustaining members between Oct. 1 and April 1, to be presented by the state chairman who wins it to a museum or art association in that state.

"With such an organization, it should be easy to enroll by next April as many sustaining members as we have active members. To the state chairman who first achieves this, I am offering the best water color in my studio, for presentation to her state or local

art gallery, in recognition of the fact that the art lovers in that community are at least as many as the art workers.

"Within three years, our ultimate goal of three sustaining members to each active member, and at least one patron from each Southern state, should be reached. Such a body of contributors would finance a generous program, and would soon make the influence of art felt in the South."

## Competition

That there will be friendly competition between the newly projected "American Luxembourg" (the Museum of Modern Art, in the Heckscher Building) and the two-years-old Gallery of Living Art of New York University, in Washington Square, is evident from an announcement of the latter's director, Albert Gallatin. About the middle of November the gallery will hold an exhibition that will include eighteen paintings by European and American modernists it has recently purchased.

Among the pictures are: "Portrait of Matisse," by André Derain; "Jungle Scene," by Maurice Dufresne; "Still Life," by Roger De La Fresnaye; "Landscape," by Haim Soutine; "Chapel in Brittany," by Fernand Léger; "Dog Barking at the Moon," by Joan Miró; "Composition," by Joan Miró; "1914," "Interior," and "Translucent Light," by Man Ray; "Abstract Composition," by André Masson; "Portrait of the Painter," "Still Life," and "Abstract Composition," by Pablo Picasso; "Landscape with Blue Birds," by Paul Klee, and "Banks of the Oise," by Vlaminck.

With these paintings will be exhibited pictures by Henry Billings, A. S. Baylinson, Morris Kanter, and a group of drawings by Henri Matisse, acquired some time ago by the Gallery of Living Art, but not yet shown publicly.

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## Another



"Portrait of a Man," by Velasquez.

Another masterpiece for the United States! A. Velasquez "Portrait of a Man" acquired by the Detroit Institute of Arts. According to the *Illustrated London News* it was painted "between about 1635 and 1640, and it comes from the family of Count Koerneritz, German envoy to Madrid, 1824-28." Neckless, strong and inscrutable was the grandee (he could have been none less) who inspired the master to limn this character study.

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## Toronto Gallery Holds a Loan Exhibition



*Study for "The Man with the Hoe," by J. F. Millet.*

The Art Gallery of Toronto inaugurated its new policy of holding periodical exhibitions of pictures loaned by private collectors with a showing of 107 canvases, gathered from Toronto and the vicinity. All the paintings were by foreign artists and gave a good cross-section of XIXth and XXth century art, Corot, Millet and Monet hanging side by side with Marie Laurencin and Georgia O'Keeffe.

Jehanne Biétry Salinger, former art critic of the San Francisco *Examiner* and founder of *The Argus*, reviewed the show in *The Mail and Empire*, Toronto. "This collection,"

she wrote, "makes a notable showing, and impresses one by its tone and quiet dignity. The poetical 'La Ronde des Nymphes' by Corot, whose vision of nature was always expressed in the form of a dream; 'The Ploughman' by Theodore Rousseau, who, in this painting, shared the worshipping attitude of his Fontainebleau neighbor, Millet, for the heavy, placid peasants and for the field they plough; 'Cattle' by Troyon, a picture of stately, contented cows about to drink from a clear brook.

"If to these glories one adds two fine Millets, especially the study for 'L'Homme

## Northwest Prizes

The spirit of modernism prevailed at the fifteenth annual exhibition of Northwest Artists, held in October at the Art Institute of Seattle. Although decidedly more modern than the one two years ago that stirred up so much commotion among local art patrons and members of what was then the Fine Arts Society, the entire exhibit this year seems to have been accepted with an awakened interest rather than resentment.

Of more than 400 entries submitted, 178 were accepted by the jury which was composed of Reginald Poland, director of the San Diego Museum of Art; Dudley Pratt, Seattle sculptor; Douglas Donaldson, Hollywood designer; William G. Purcell, president of the Oregon Society of Artists; Miss M. E. Carr, artist, of Victoria, B.C., and Thomas Handforth, etcher. Work by ten members of the growing Japanese art colony at Seattle was accepted.

The awards: Oils—First prize, C. S. Price, Portland, Ore., "Boats"; second, F. Drexel Smith, Colorado Springs, Col., "Old House"; third, Dorothy Dowiatt, Santa Ana, Cal., "Silver"; first mention, Arthur Durston, Seattle, "Crucifixion"; second mention, Kamekichi Tokita, Seattle, "Alley"; special mention, Ray Boynton, San Francisco, "Rape of Proserpine." Sculpture—First prize, Alice Carr de Creet, "Femme Poisson" (also, for the same work, the Music and Art Foundation's prize for the finest piece of creative art); second, Jacques Schnier, San Francisco, "The Stream" (wood carving); third, Irene McHugh, Seattle, "Girl's Head." Water color—First, J. M. Fitzgerald, Seattle, "Cleone"; second, Anna B. Stone, Seattle, "Tulips"; third, Alda Jourdon, Portland, Ore., "Blackcaps."

a la Houe,' in which the artist gives a sympathetic portraiture of the man of the soil whose boots are covered with the beloved earth which he is turning, one has been privileged to view an excellent collection of the famous Fontainebleau school.

"From the English school of landscape painting of the XIXth century one finds here three Constables, one of which, a 'Landscape,' with its dramatic qualities, its rolling clouds and its heavily furrowed soil, is as powerful today as it was when painted.

"The once revolutionary painters of the impressionistic school are also in favor with certain Toronto collectors."

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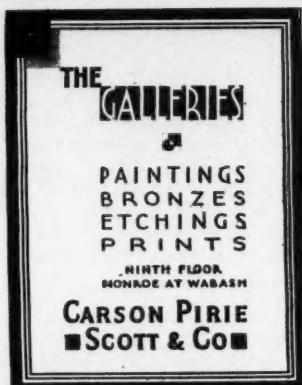
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## New York Season

Besides the exhibitions noted elsewhere in this edition of THE ART DIGEST (with reproductions), the New York critics in the last fortnight gave leading reviews to Amadeo Modigliani, dead French painter, a loan collection of whose pictures was shown at the De Hauke Galleries simultaneously with the appearance of a volume on the painter by Maud Dale, American collector. Some of the pictures are for sale and, according to the Brooklyn Eagle, undoubtedly will find owners before the exhibition closes, due to the Modigliani vogue.

Henri McBride in the Sun: "The artist's work is still difficult to some reluctant connoisseurs who refuse to forgive the pronounced and unmistakable originality of the style, although originality of style is usually held to be an attribute of any great artist."

"It would seem as though these 'reluctant connoisseurs' must make a right-about-face. What else is there for them to do? The money values of Modigliani mount prodigiously before your very eyes and the collectors who struggle for the best examples are now so numerous that these 'best examples' do not linger in dealers' galleries and are swept away into privacy before the general public has a chance to get acquainted with them."

"The 'pronounced style' of Modigliani is not, in my opinion, nor in that of the connoisseurs with whom I have conversed, a very difficult one. It is so inevitable and genuine, so clearly the result of a native outlook upon life, that you shortly accept it as 'Modigliani's way' and forget about it, immersing yourself instead in the poet's rhythmic statements and in his masterly breadth and in his simplicity in handling pigments. He doesn't force you to make half the concessions that Greco and Monticelli do, yet these old masters are easily accepted by Modigliani's most stubborn opponents."

\* \* \*

Georgina Klitgaard, who was a Carnegie prize winner last year, showed at Rehn's the landscapes she painted last summer at Woodstock. The Herald Tribune said: "This artist has a style in the treatment of rural scenes that is quite removed from the beaten path. It has bearing on her point of view, her quaint, detached way of looking at a

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farmscape with all the trees, barns, silos and what not spread out before your eyes very much like a toy panorama. Just as certain modern figure painters have turned to El Greco and Giotto, it would seem that Mrs. Klitgaard had found in the seventeenth century Dutch landscapists the touch of antiquity necessary to her modernity."

The Times: "She loves wide-spreading panoramas, with plenty of air and light, and all her pictures convey the sensation of excitement and exhilaration that one gets from looking down from a height on wide vistas. Her snow scenes are particularly delightful, with their feeling for the crystalline purity of country snow and the sharpness of frosty air. This panoramic quality and her love of exquisitely painted details suggest that Mrs. Klitgaard admires Pieter Bruegel; but, unlike most Bruegel enthusiasts, she does not carry the elaboration of details to absurd and tiresome lengths."

\* \* \*

Knoedler's showed fifteen portraits by James McBey, known in America heretofore only as an etcher. The sitters, mostly notables, included Sir Harry Lauder. The Sun: "For his oils Mr. McBey forgets all his etching simplifications and builds up his people solidly and as realistically as he can. He has breadth of view, a real feeling for character and only occasionally gets into a tight passage with his brushes."

The Brooklyn Eagle: "As Mr. McBey's etching is unmistakably national in flavor, so his portraits are unmistakably of the English school. For an artist who seldom fails to get over in his chosen metier, the oils are

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curiously uneven. In his delineation of women he tends to become thin and sweet."

\* \* \*

The spell of romance reigns at the Howard Young Galleries where Emma Ciardi once more shows her Venetian landscapes with, as the *Herald Tribune* says, "an XVIIIth century atmosphere. She transports the observer into a realm of courtly romance and formality, screened from the outside world within stately villa gardens of cypress and box." The *Times*: "She is still painting her phantom Italian world, stretched across a narrow earth, under an enormous sky. Sky, earth and the people in it are all made of the same phantom stuff." The *Sun*: "She paints to caress you, and it is no wonder at all that her canvases are popular."

\* \* \*

Wells M. Sawyer brought to Milch's the Spanish landscapes he showed at the Modern Museum in Madrid. The *Post*: "Mr. Sawyer unrolls a panoramic wealth of Spanish scenes, seizing the pictorial quality of this remarkably picturesque country with no loud pedaling in his veracious statements. His color is especially pleasing, and his selection of detail highly effective. Moreover, he does not depict the beaten paths of tourist travel, but, in general, more remote and less-known spots of a highly fascinating country."

\* \* \*

William Malherbe, young French painter, is exhibiting at the Durand-Ruel Gallery until Nov. 9. The *Herald Tribune*: "Malherbe is a gratifying reminder that not all the studios of Paris are given over to the movement dominated by Matisse et Cie. He is a disciple, rather, of the impressionists, practicing their luminosity and preserving their solidity in respect to form." The *Times*: "Is M. Malherbe's painting luminous or even dazzling? Isn't it just post-impressionist paint, looking the thicker for having been put on a little out of date? It is curious how often timely manners do not look out of date, no matter when they are seen, but resplendent old manners do."

\* \* \*

The Macbeth Gallery is holding a series of exhibitions, selected from the summer shows of the various art colonies. During October, Lyme pictures were on view. This month the work of the North Shore Art Association, whose headquarters is in Gloucester, will be presented. In December, Mystic is scheduled.

The *Times* said of the Lyme show: "Eugene Higgins' 'Convicts' might have been painted anywhere; its powerful, somber note is in strange contrast to the rather sweet cadences of the other painters. Margaret Cooper and Charles Ebert in their two fresh landscapes seem to have caught more of the spirit of the place."

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## Shope, Etcher

Henry Brengle Shope died at Bellevue, France, on Sept. 21, and in commemoration of his career Frank Weitenkampf, curator of prints at the New York Public Library, has put on exhibition 36 of his subjects, through November. The showing gives a clear view of Shope's interests and accomplishments in the field of etching.

Shope's long experience as an architectural draughtsman did not lead him to put only purely architectural subjects on the copper. Subway trenches, lumber schooners and canal boats in the Erie Basin, baby carriages in Central Park, coal pockets in the East River all attracted him in addition to the glamor of the high buildings.

One critic said of him: "Each plate is the expression of the artist's temperament, consciously subordinated to the character of the place and presented with the natural reticence of an educated mind."

### Choultse Won't Come

Iwan Choultse, former Russian court painter, who two seasons ago showed a collection of his realistic snow pictures at the Edouard Jonas Galleries, and who will hold another this season, has declined Clarence Mackay's invitation to visit America again because of two things (to quote Mr. Jonas in the *New York World*): His dread of a sea voyage and "his opinion of a country that would not allow him to drink good wine."

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## A Worthy Henri



"Mary with the Red Ribbon," Robert Henri.

Just before the opening of its current retrospective exhibition of American prints the Atlantic City Art Association announced that it had purchased for its permanent collection one of the most important works in the previous exhibition of contemporary American art, which inaugurated the new boardwalk Municipal Gallery. It is Robert Henri's "Mary with the Red Ribbon," a picture whose breadth and liveliness are typical of Henri's art and show the reason for the "Henri school," which came as an historical interlude (a minor revolution) in American art between Impressionism and Modernism, and which has its historical roots in Hals and Velasquez.

### Devil's Broth

The average artist looks upon experimentation as the Hell-fire and Brimstone of art.—*Le Baron Cooke*.

## Hastings Is Dead

Thomas Hastings, noted architect, is dead at the age of 66. He was at one time president of the Architectural League of New York, was one of the founders of the Federal Art Commission and several times a director of the American Institute of Architects. Also, he was a trustee of the Academy of Arts and Letters and the Museum of French Art.

The *New York Times* in an editorial said: "The death of Mr. Hastings is a serious loss to American architecture. Members of his profession have this advantage, that their work lives after them: the good is not so often 'interred with their bones.' Those who, in generations to come, rest in the gardens of the Ponce de Leon at St. Augustine, or pause in front of the Public Library in this city, or stand, hat in hand, in the Arlington Memorial Amphitheatre above the Potomac, will be able to appreciate Mr. Hastings' talents, and perhaps catch something of the spirit animating him. It had its roots deep."

Henry Fairfield Osborn, in a letter to the *Times* pays tribute to "the idealism, the generosity, and the unselfish devotion to the artistic advancement of our city and country which distinguished the entire life of one of the greatest architects and kindest of men of our times—Thomas Hastings."

## Oppressing Woodstock

The Woodstock (N.Y.) artists colony has lost its "old swimming hole." Following the agitation of the town's local band of puritans, the self-styled "Committee of Fifty," one of whose bugbears is "nude bathing," the owner of both banks of Sawkill Creek has closed it to the artists. The *Bulletin* sees an offense to the "hand that feeds Woodstock." If the artists and writers get mad and seek less narrow neighbors elsewhere, the town may still be on the map but not in the papers.

However, cool heads are hoping that before summer comes again a "better 'ole" may be found for the bathers.

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## Kane, House Painter, Ceases to Be a Joke



*"Homestead," by John Kane, at the Carnegie International.*

John Kane, Pittsburgh house painter, born in Scotland and 70 years old, has had a

painting accepted by the Carnegie International for the third year in succession. When

the jury in 1927 admitted one of his naïve pictures and the story was printed far and wide, the public scented a joke. Last year, when another picture was shown and when the Associated Artists of Pittsburgh awarded him a \$250 prize at their annual, the double event looked serious. This year, with the International showing "Homestead," Kane's "Self-Portrait" was on view, by invitation, at Harvard.

It looks as if Kane has "arrived" without waiting to die, as Henri Rousseau had to do in France, and that he has ceased to be regarded as a "joke," as was the poor Douanier up to the day he gave up the ghost. *THE ART DIGEST* herewith reproduces "Homestead," Kane's glimpse of Pittsburgh's famous steel-making suburb, and on another page will be found "Rain in the Jungle," a \$24,000 Rousseau now on view in New York.

John Kane and "Mama" still live in a single room in one of Pittsburgh's poorest sections. The artist is not a handsome man to look upon, but, as the Pittsburgh *Press* says, "there is such a homely, radiant kindness on his honest old face that a sort of beauty seems to shine there. His age is like an old Scotch winter, frosty but kindly."

### "Bob" Chandler's Cat

Has anyone seen "Bob" Chandler's cat, which meows to the name of "Sardi"? It strayed away from the artist's studio, "The Blue Windows," at Woodstock, N.Y., presumably looking for companionship. A reward of \$25 is offered. Hollywood, Cal., papers please copy.

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## Carnegie Critics

During the first nine days of the 28th annual Carnegie international at Pittsburgh, the total attendance was 33,382 and 19 pictures were sold. A consensus of the critics' opinions follows:

Henry McBride of the New York *Sun* was not at all pleased with the first prize winner, Felice Carena's "The Studio." "It is the kind of picture," he wrote, "we threw into the discard twenty years ago, when salon pictures went out. The composition is carefully put together and fluently painted, but the atmosphere of the thing is, oh, so trite! It's the sort of stuff that almost any diligent student can be taught to produce—and it is no more than that. . . .

"The expectation that was aroused in some quarters several years ago by the award of a first prize to Henri Matisse is far from being fulfilled this year. On the contrary, the falling off in modernity is marked."

"For the first time since Homer Saint Gaudens took over the directorship six years ago," writes Helen Appleton Read in the Brooklyn *Daily Eagle*, "for the purpose of injecting a contemporary point of view into an exhibition which in the opinion of the well informed in art matters was rapidly disintegrating into a group selected with an eye to pleasing the taste of a not-too-well-informed local board and public it has ceased to be the battleground for conservatism versus modernism. Apparently the exhibition is being accepted for what it purports to be—a sincere, unbiased effort to present a forum of contemporary expression in the medium of oil painting."

Walter Reed Hovey, assistant professor of fine arts at the University of Pittsburgh, wrote in the Pittsburgh *Press*: "There is a surprising lack of work by the younger men, men who perhaps have not quite established themselves but who nevertheless are leaders of thought in new ways of expressing those thoughts. . . . We should like to see in the International more examples of work belonging to the strictly modern groups. If these exponents of modernism are really thinking—and the amount of literature on the subject would seem to indicate that they are at least basing their work on certain definite principles—then their work is more important for an annual exhibition than that of men who are only repeating in the present what has been better thought out in the past."

Edward Alden Jewell wrote in the New York *Times*: "It is a good show, amazingly good in spots." He had this to say of the

prize-winning picture: "Perhaps it is supposed to depict just comfortable, promiscuous confusion. Certainly nothing holds together emotionally or dramatically. There are no reciprocal values."

Writing in the Pittsburgh *Post-Dispatch*, Harvey Gaul said: "There are remarkable aspects to this year's show. First of all it is contemporary, fairly modernistic, and at times exciting, and then on the other hand, it is sufficiently academic to please those who want their art rationalized. No one will be shocked, no one will be scandalized, many persons will be satisfied, and the poor ultraists, whom we have with us always, will assert that it 'is not progressive'—and yet it is progressive, stable and quite sane."

"In art as in life generally," writes Dorothy Grafly of the Philadelphia *Public Ledger*, "one senses the close contact of Western civilizations. Old-time isolation that developed nations as separate units in emotional and cultural expression is giving place to a leveling internationalism. . . .

"Much of the art being produced today is distinctly unpleasant. It shrieks in color contrasts and combinations, it rasps with new half-digested ideas, it is often crude and brutal. It errs, perhaps, in taste, but it has savage, abundant vitality."

The 19 pictures that were sold:

England—Sir John Lavery, "Gold Turban"; Paul Nash, "Sea Holly" and "The Sea"; A. K. Lawrence, "Head of a Woman."

France—Boutet de Monvel, "Rue de Fez"; Georges Dufrenoy, "Still Life with Violin"; Edmond Aman-Jean, "Memory of Spain"; "The Parrot" and "Bathers."

Italy—Felice Carena, "The Studio"; Alessandro Pomi, "Along the River." Belgium—Valerius de Saedeleer, "Weaver's Cottage." United States—Wm. J. Glackens, "Bathers, Ile Adam"; George Obersteuer, "Little Yacht Club"; Joseph Pollet, "Field Flowers"; Harry Gottlieb, "Farm in Winter."

Spain—Joan Junyer, "Festa in Mallorca"; Puig y Perucho, "Path of the Sun."

Russia—A. E. Arkhipov, "Young Shepherd."

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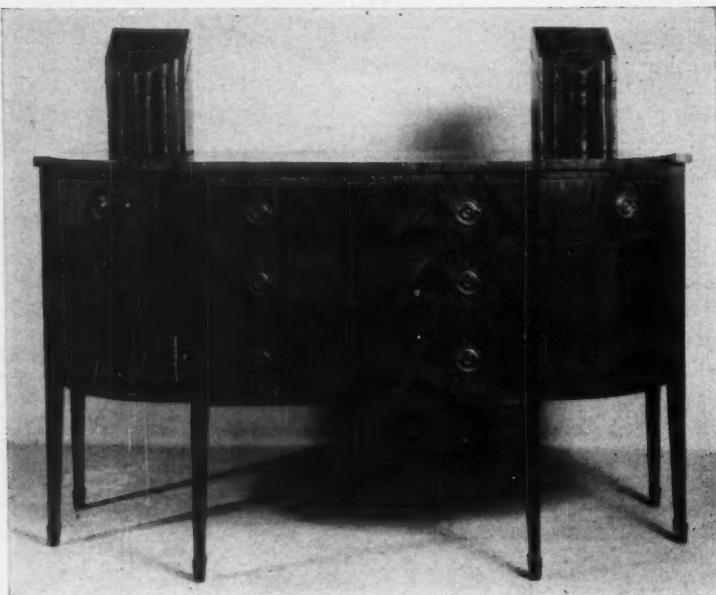
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## In the Realm of Decoration and the Antique

### Here Is an American Hepplewhite Sideboard



New England Inlaid Mahogany Bow-Front Sideboard. About 1790.

The eyes of the antique world will be on several rare pieces of early American furniture at the dispersal of the I. Sack collection at the American Art Galleries, New York, Nov. 7 to 9. Among them is the above Hepplewhite inlaid mahogany bow-front sideboard made in New England about 1790. It is a superb piece in original condition, the wood of rich color and patina. The Hepplewhite inlaid mahogany knife boxes on top of it are English of about the same date.

There are many other precious pieces in the collection, running the whole range of Colonial and early American cabinetry.

#### Antiquarian Is Dead

William H. Pickering, Sr., antiquarian, is dead at the age of 64. Mr. Pickering was well known as a collector and dealer in antiques and rare books. His shop in Roslyn, L.I., was for over 25 years a rendezvous.

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### Stringed Antiques

Rudolph Wurlitzer has bought the Rodman Wanamaker collection of rare stringed instruments from Thaddeus Rich of Philadelphia. The group includes some of the most valuable examples of the craftsmanship of Antonio Stradivari and Joseph Guarnerius del Gesu, the greatest of the Cremona violin makers. One of these is the famous "Swan" Stradivarius, made in 1737 when the master was 93 years old. Another is the \$100,000 ex-Allard, which is a companion instrument to the "King Joseph" Guarnerius, owned by Horace O. Havemeyer. This acquisition brings the total value of the Wurlitzer collection to more than \$3,000,000.

"Every year the interest in old violins is growing," said Jay C. Freeman, curator of the Wurlitzer collection. "Of the total of 1900 instruments made by Stradivari only 400 are known to have survived the centuries, and one-third of this number is in America. Joseph Guarnerius del Gesu, who worked over a much shorter period of time than Stradivari, is known to have made barely 200 violins."

"Mr. Wurlitzer intends to keep the Wanamaker collection intact for a short period for the purpose of giving a number of concerts, after which it will be sold."

#### Antiques Coming from Rome

Ruth Teschner Constantino, former New York antiques dealer, who for several years has conducted an establishment in Rome, will bring to America a large collection of antique furniture, textiles and objects of art, and exhibit them from Nov. 15 to Jan. 1 at the galleries of Roland Moore, in New York.

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## Antiques

### Scottish Arms

The Royal Scottish Museum at Edinburgh has just opened a "Hall of European Arms," which, in spite of the inclusive name, owes its chief interest to the arms and armor of Scotland. The specimens, formerly inadequately shown on the second floor, have been given a splendid setting in a newly-built addition.

Briefly, the general arrangement consists of a central group of eight cases containing arms and armor, while round the walls are suits of armor flanked by shafted weapons of various types. The well-known "Battle Abbey" sword and a XVth century claymore are each shown in a separate case.

A small collection of helmets exhibited in another case includes the famous Pembridge helm, which belonged to Sir Richard Pembridge, who died in 1375, and a XVIIth-century burgonet, found buried between Stirling and Bannockburn. In adjoining cases are shown a number of cross-bows and wheel and flint-lock guns, mostly of a highly ornamental character, with their stocks inlaid with ivory, mother-of-pearl, or stag-horn, and elaborately engraved with figure subjects and other designs.

Projecting into the hall from its eastern and western sides will be found two portions of masonry which were retained *in situ* at the time of the erection of the building. These form part of the Flodden Wall which was constructed by the citizens of Edinburgh in order to arrest the progress of the English after the battle of Flodden.

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## "Come Again!"



Glass Humpen. German, 1672.

The City Art Museum of St. Louis has added a German humpen or wiederkom to its glass collection. The vessel is dated 1672 and bears the inscription in German text, "The Holy Roman Empire and Its Members." Charles Percy Davis in the museum's Bulletin writes:

"The German glass wiederkom or wieder kommen (to come again), received its name probably because its capacity is such that the

average human being would be incapable of absorbing its contents between breathings and must come again. The humpen was a social glass, no doubt very popular in guilds, archers' clubs and town halls, where it passed from hand to hand, like a loving cup, at convivial meetings: it is not to be assumed from the crucifix having been a part of its painted decoration, that the humpen had any religious signification. In Gothic times sacred symbols on secular objects were the customary decoration.

"This one is blown from good clear glass and the decoration is in opaque enamels and gold. The eagle with decorative features is in polychrome. It was formerly in the Spitzer collection, dispersed in 1893."

## Historic Antiques

The Boston University Women's Council assembled some of New England's rarest antiques and articles of historic interest at its exhibition and sale for the benefit of the Boston University building fund. Mr. and Mrs. Henry Ford loaned some choice selections from their Sudbury collections to fill one booth. Another prominent display was the pewter pieces from the collection of William H. Mayo, one of which was a fruit dish once owned by Gen. William Taylor of Washington's staff. A collection of early American silver lent by Hollis French drew much attention from collectors.

Since the show also permitted sales, considerable space was taken by dealers. Israel Sack held prominence with settings of XVIIIth century mahogany. One of his exhibits was a group of furniture once owned by Gen. Stark, of Revolutionary fame.

THE ART DIGEST'S New York office will gladly assist readers in locating any desired antique object, or in solving their problems of decoration.

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## Among the Print Makers, Old and Modern

### Currier and Ives Prints on Auction Block



*"Clipper Ship Dreadnought."* Lithograph by N. Currier

Currier and Ives lithographs, depicting the historical events of America and the excitement of western life during the days preceding the civil war, have for two decades been sought by collectors. However much or little of real art enters into them, they are of absorbing interest as Americana, and their prices have gone skyrocketing, like ship models. The late Col. J. Philip Benkard of

New York formed a notable collection, which will be dispersed Nov. 12 to 14 at the American Art Galleries. The prices will be closely watched. One of the rare pieces, here-with reproduced, is an 1856 N. Currier lithograph after D. McFarlane showing the clipper ship Dreadnought off Tuskar Light, 12½ hours from New York "on her celebrated passage into dock at Liverpool in 13 days 11 hours" in December, 1854.

### 1777 to 1929

The second exhibition, being held until Dec. 31, in the new Municipal Gallery of Atlantic City, is devoted to a comprehensive collection of American prints, dating from 1777 to the present. More than 400 prints examples are included. Louis E. Stern, Louis A. Wuerth and Edith G. Halpert, acting as a committee, brought together examples of every tendency from the most academic to the most modern.

The great interest in prints during the last two decades seems to have caused a flowering of the art in America, which is evident in this show. The retrospective section, which traces important influences as far back as 1777, has considerable historical interest, as well. Much of the early work is good in quality, and has a quaintness which gives it added charm.

In the contemporary section of the show, it becomes apparent that print making in

America is passing through much experimentation. There are varieties of experiments in lithographs and in etchings. Sometimes straight etching, dry point, and aquatint are used in the same plate to get tonal and textural effects.

The earliest work is that of the engravers of 1777-1830—Tiebout, Pickney, Doolittle, Norman and others. The mid-nineteenth century is represented in the colored lithographs of Currier and Ives and their contemporaries, and in a group of illustrated news broadsides. There is a group of early wood engravers—Graham, Cole, Evans, Kingsley, and others. Then come the painter-etchers and engravers of the 19th century—Whistler, Duveneck, Twachtman, Mary Cassatt, Weir, Platt, Moran, Bacher, Church.

The contemporary group is large and catholic. It includes the late George Bellows, Joseph Pennell, A. B. Davies, and Ernest Haskell; Rockwell Kent, Childe Hassam, Eugene Higgins, Mahonri Young,

### Quack! --- Quack!



*"Redhead Alighting,"* by Frank W. Benson.

Ducks fly thicker in the art galleries in the fall than they do on the lakes, and they can be bagged more easily. A hundred dollar bill will buy "A Passing Flock," an even dozen, produced by Frank W. Benson, and that is only \$8.33 per duck. Benson is the dean of the etchers who meet the autumn demand, and the highest priced. Each of them produce five or six duck plates a year. Each fall Kennedy & Company announce Benson's latest, which are listed at prices that invariably begin to move upward when the editions become depleted. "Redhead Alighting," published at \$40, is herewith reproduced. Four of Benson's duck etchings of 1929 are not quite ducks, for there are three Yellowleg subjects and one depicting Turnstones. But sandpipers are near enough.

Frank Benson, A. W. Heintzelman, Gifford Beal, Ernest Roth, William Auerbach Levy, Troy Kinney, Oscar Cesare, Walter Pach, C. McNulty, Harry Wickey, Peggy Bacon, Y. Kuniyoshi, A. Brook, M. Zorach, Charles Locke, Ernest Fiene, Emil Ganso, Max Weber, "Pop" Hart, Edward Hopper, Walt Kuhn, Martin Lewis, Reginald Marsh, L. Lozowick, Anne Goldthwaite, Glenn Coleman, Stuart Davis, Samuel Halpert, A. Walkowitz, Richard Lahey, Stefan Hirsch, K. Hayes Miller, Thomas Handforth, Wanda Gag, Mabel Dwight, Adolph Dehn, H. Glinenkamp, Florence Ivins, Jan Matulka, Richard Reisman, Raphael Soyer, Isami Doi, R. Seidenberg, Charles Sheeler, Jerome Myers, and Rufino Tamayo.

The Atlantic City Art Association, under whose auspices the exhibit is held, intends to acquire a group of prints from the display for its permanent collection.

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## In the Realm of Rare Books and Manuscripts

### Yale's Poes

Yale University has put on exhibition its collection of Edgar Allan Poe first editions, in commemoration of the 80th anniversary of the poet's death. Some of the most valuable Poe items in America are included in the exhibit, for which Yale is indebted to the late Owen F. Aldis, who in 1911 gave his collection of rare books to the University library.

Included in the exhibition are: Poe's contributions, in their original state, to such periodicals as *The Southern Literary Messenger*, *Graham's Magazine*, *The Gentleman's Magazine*, *The American Review* and *Sartain's Magazine*; the original manuscript of "Eulalie"; a first edition of "Al-Aaraf, Tamurlane and other poems"; a copy in its original paper covers of "The Romance of Edgar A. Poe, No. 1"; "The Murders in the Rue Morgue," and "The Man That Was Used Up," published in Philadelphia in 1843, only two copies of which are known to exist. An interesting item is Poe's sardonic reply to Dickens' "American Notes," under the pseudonym, Quarles Quickeens, and called "English Notes, Intended for Extensive Circulation."

The New York *Times* writes editorially: "Many literary pilgrims to New Haven will not need the reminder which the books give that in the field of criticism America's most celebrated author was perhaps even greater than as story-teller or poet. But if the revival of interest in Poe brings a wider circle of readers for his essays and criticisms, general education and appreciation will be thereby advanced. There are many critics writing now with considerable réclame who cannot bear even the slightest comparison with the impecunious newspaper 'free-lance' who most European authorities continue to insist is the one American literary genius.

"Yale should keep the exhibit always open, as Eton College displays the treasures of its great library to any chance visitor. There is inspiration in the sight of books like these. Particularly does the mind thrill to the view of simple little unbound pages, representing the form in which some of the highest works of the imagination were presented to an unwitting public by publishers who did not know the value of what they were selling. These early volumes from Poe's pen, from a physical standpoint, look less than insignificant beside any well-bound pot-boiler of the present day. But in them are the seed and flower which grow only on the summit of Parnassus."

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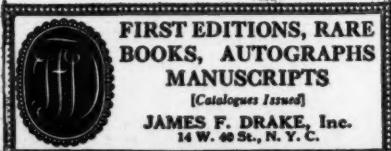
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### Auction Season

The library of the late John C. Williams will be sold at auction by the American Art Association on November 6, 7 and 8. The collection will go under the hammer in two-parts, part I consisting of Americana and part II of English literature.

Some rare works relating to America will be included in the first day's sale, among them: A nearly perfect copy of the *Royal American Magazine*, the last to be published in Boston before the Revolution and having some plates by Paul Revere; Nathaniel Carpenter's "Geography Delineated," printed at Oxford in 1625, sixteen pages of which relate to the discovery of America and contain some interesting speculations as to the existence of the Northwestern passage; a first edition of Capt. John Smith's "The General Historie of Virginia, New England, etc.," printed in London in 1624; a copy of Thomas Hariot's "A briefe and true report of the new found land of Virginia," printed in 1590.

Among the rarities of the second part: a first edition of Henry Willlobie's "Willlobie His Avisa," printed at London, only five copies known to exist; copies of the II, III and IV folios of Shakespeare's work; a first edition of Antonio Bettini's "Monte Santo di Dio," Florence, 1477, the first book to be illustrated with copper engravings; a first illustrated edition of Dante's "La Divina Commedia"; uncut copies of both parts of Dryden's great satire, "Absalom Achitophel," London, 1681-2.

### Eliot's Indian Bible

A copy of John Eliot's Old Testament printed in the aboriginal tongue, which he produced especially for his mission work among the American Indians, has been discovered on a musty book shelf in Exeter Cathedral, according to the New York *Times*. The find is so rare that it is difficult to estimate its monetary value. It was published in 1661 by Samuel Green of Cambridge, Mass.

Experts say that this is the earliest publication of a retranslation of the English Bible in a foreign tongue for missionary work. The copy is in a damaged condition with the frontispiece and the first chapters of Genesis torn away. Also the cathedral book-plate has been pasted over some words written in ink on the front cover, probably by "The Apostle to the Indians" as Eliot was known because of his long service among the savages.

### Some Shaw Letters

Sotheby's will sell at auction this month some of George Bernard Shaw's letters, one of which tells how the playwright sang at a Salvation Army meeting in Royal Albert Hall for the purpose of boosting his play, "Major Barbara."

"I stood in the centre front row and sang 'When the Roll is Called Up Yonder' as it has never been sung before," Shaw wrote. "The *Times* will announce my conversion tomorrow. What other author would do that for his management?"

### A Cortez MSS.

A contemporary manuscript account of Fernando Cortez's conquest of Mexico, from 1520 to 1527, as narrated by one of his soldiers, has been discovered in a collection purchased eight years ago by the University of Texas from the estate of Senor Garcia, Mexican statesman. It is probably the first book written in America, is done on paper from the leaves of the maguey plant and is illustrated with drawings in dye made from the cochineal insect. The little 13 page volume bears the verbose title (translated) of, "The Reception of Don Fernandez Cortez de Valery when he Visited the New Spain of the Indies, That is to Say, in the Year 1520, Making Vassals of the Kings who had Reigned There Since the Year 1320."

Sam C. Johnson "reviews" it in the New York *Evening Post*. He says: "At the time this book was written, Fernando Cortez entered upon his conquest of Mexico under the waving banner of Christianity. With a small band of adventuresome followers, he waged a crusade against idolatry which carried him across the length and breadth of Mexico. Throughout this time his one convincing argument was the sword."

"The author of the manuscript signs his name, Don Flores, with a flourishing hand. He tells in an impersonal manner and with childlike simplicity the feats of his master. There are no efforts to elaborate upon or to interpret details of the narrative. . . .

"Strangest, perhaps, of the entire book are the three pages of illustrations. Crimson-colored snakes, purple swords, yellow crosses, green cacti (all symbolic of Mexico) illuminate the cover. These weird figures were drawn with dye made from the crushed dried bodies of the cochineal insect, which lives in a cocoon attached to the cactus plant."

### Early American Plays

The University of North Carolina has come into possession of a large collection of American plays, many of which are rare and valuable volumes of the early half of the XIXth century, through the gift of Dr. Archibald Henderson. Dr. Henderson, who is known as a biographer of George Bernard Shaw and author of "European Dramatists," spent many years in perfecting his collection.

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# The News and Opinion of Books on Art

## "Sculpture"

"Good sculpture has received less than its meed of praise in an age entirely absorbed by color and movement," is the way Agnes M. Rindge states her reason for writing "Sculpture" (Payson & Clark; New York; \$6). Miss Rindge, who is associate professor of art at Vassar, has illustrated her account of this most ancient of the arts with more than 300 well selected reproductions which date from the earliest masterpieces of Egyptian times to the most discussed examples of modern works. "Sculpture" is intended as an outline of the art and not as an apology for or defense of any isolated group.

The Boston *Transcript* in a review says: "Miss Rindge, we are glad to find, has something of importance to say. For one thing, she is deeply concerned with the unity of sculpture and architecture, and chooses, happily enough, the Romanesque era to exemplify the complete accord possible when such an artistic union takes place."

"One of the most interesting sections especially so for practical sculptors, is that dealing with 'Realism.' In it are considered several of the most poignant questions troubling contemporary art. How realistic should a marble be? Can art without subject-matter be really important?

"And again, as regards the much-discussed propriety of subject-matter in any given work: (Incidentally, the argument may, by extension be applied with equal force to painting as well as sculpture.) The disparity between title and content, common enough in the XIXth century, led to the strenuous reaction of recent years, which has almost banished subject from sculpture. The reaction was a salutary one, but like all ruthless methods, it has deprived us of something we want. . . . A figure devoid of any subject significance is either too abstract or too particular to become an agent for the greatest amount of creative artistry. It would be folly to suggest that all our figure sculpture is banal or unimportant, but a figure done for itself alone can never exceed the realm of virtuosity."

"This is a truism, well put. No greater fallacy can be found in the world of art today than the theory so often expressed by

painters and sculptors whose work is incapable of thought content—a work of art is self-sufficient." Most decidedly, it is not.

"All of this is sound criticism, and there is more of it in the same and subsequent sections of the book.

"Miss Rindge pays her respects to those sculptors who insist on keeping every last finger print of their clay model in the bronze casting, to those other sculptors who attempt sophisticated imitations of primitive and barbaric forms, as well as that growing group of artists who deprive their figures of arms, legs and oftentimes even heads. Her analysis of contemporary movements is both just and well put. Furthermore these later sections of the book possess that commendable quality so lacking in the introductory chapters—readability."

## A Monumental Work

The Propyläen Verlag of Berlin has brought out another volume in its comprehensive history of the art of all the ages and all nations. It deals with the rococo period. Max Osborn, Berlin art critic of the *Ullstein Verlag*, has written the text of the book, which has a profusion of illustrations. It may be noted that the 16 volumes of the history are not being issued in the chronological order of the content. The last volume, published two years ago, dealt with Asiatic art.

Gabriele Reuter, in the *New York Times*, says: "Osborn adapts himself to the shallow calm of rococo art. Though his knowledge of his subject is thorough and extensive, he writes of it in a charmingly light manner. It is pleasant to follow his clever explanations of the relationships between the various countries and of the transformations which the characters of different peoples cause in the rococo style. We learn the most; however, from the many illustrations, which show us the architecture, painting, sculpture and other artistic handiwork of France, Germany, Italy, Spain, and England."

"We must confess that the abundance of splendid illustrations in these books constitutes their prime attraction and threatens to put in the shade the text, which is the work of authorities on the history of art. Yet the most competent specialists on the art of the various periods have been brought together here and have done excellent work."

## The Islamic Books

The Pegasus Press (Paris) and Harcourt, Brace and Company (New York) have brought out "The Islamic Book," by Sir Thomas W. Arnold and Prof. Adolf Grohmann, the first monograph which deals with all aspects of the Islamic book, decorations, bindings, calligraphy and miniatures. It contains heretofore unpublished material and illustrations from the study which Prof. Grohmann has made of the recently discovered papyri in Egypt. Ten of the 104 colotype plates are in color.

The first part, which is Prof. Grohmann's contribution to the book, embraces the early period from the XIIth century to the XIIIth century and deals with miniatures, pen-drawings, book-decoration, single leaf prints and bindings. It provides a necessary basis for the appreciation of the evolution of the art of book-decoration and binding. In the second part Sir Thomas takes up the later period from the XIIIth to the XVIIIth century. It constitutes a history of book illumination beginning with the remnants of Persian painting, through the Mogul and Timurid period, up to the work of Bihzad and his school and to Rizah Abbasi and the decay of Persian painting.

The last three chapters deal with Islamic painting in India and Turkey as well as with the craft of book-making in recent times.

## Figure Construction

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## A Review of the Field in Art Education

### Harking Back

Self-questioning can do no harm. Therefore THE ART DIGEST prints in full the following correspondence from Florence, Italy, of the London *Sunday Observer*:

"There are too many art schools in Italy and they turn out between them too many painters and sculptors, to say nothing of architects, very few of whom are geniuses and who are all finding it increasingly difficult to make a living. This is the opinion of a number of prominent Italian artists and art critics and it has been voiced in the Chamber by the painter, Efisio Cipriano Oppo, who sits as one of the delegates of the Syndicate of Arts.

"Art patrons are never too many and those that there are generally prefer to buy the work of men who have already made their names and are disinclined to hunt out new talent. The average young artist who has to depend on himself alone not infrequently lives in a state of painful isolation and has a hard struggle with poverty and privation before success reaches him. Sometimes, as in the recent case of the painter, Spadini, he dies worn-out just on the eve of recognition, and art-dealers to whom he has sold his pictures for a mere song to keep himself and

his family from starving subsequently reap a golden harvest.

"Signor Oppo suggests as a first remedy that the number of art schools should be cut down, only three or four being left, with a higher standard and stiff examinations. At the same time he asks if it would not be possible to revive the 'botteghe d'arte,' or collective workshops, which formed such a remarkable feature of Renaissance days and led to the most wonderful flowering of art that the world has ever seen.

"Then no budding artist was expected to shift for himself. He served an apprenticeship in the studio of some great painter or sculptor, where he received a thorough technical training and had plenty of opportunity of asserting himself if he showed signs of outstanding talent. In any case, he was sure of a livelihood in the career of his choice, and without trying periods of enforced idleness, for work at the great 'botteghe' never failed.

"Of course the word 'art' then covered a much wider field than it does today. It did not mean only pictures and statues; it included almost every kind of object of which the value and beauty could be enhanced by artistic treatment, and the painter whose graceful Madonnas now form the priceless treasures of galleries and museums did not think it beneath him to carry on house painting and decoration, to paint standards, hangings, church candlesticks or chests, and to prepare cartoons for tapestry.

"Ghirlandaio used to tell his pupils never to refuse any work that came to the 'bottega.' All the great artists of the Renaissance were reared on this system, which led to an enormous output of collective work, while

leaving plenty of scope for individual capacity.

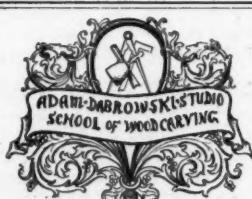
"Is it possible to revive the 'botteghe' now, if not actually in the relation of master and pupil, in the sense of local corporations of artists working together and undertaking orders more or less collectively? Signor Oppo thinks that it might be worth trying. The only thing against it is the intense individualism of latter-day artists, each of whom aspires to be a law unto himself and expects the public to purchase what he chooses to offer rather than what the public may desire. The 'bottega' artists, even the greatest ones, such as Leonardo, Raphael, and Ghirlandaio, almost invariably worked on commission. They carried out what their patrons demanded, and rarely indulged in flights of fancy on their own. In a country like Italy, where artistic capacity is so widespread and permeates all classes, art and arts and crafts might once again join hands, to the mutual benefit of all. And the system that once developed Raphaels and Leonards might—who knows?—do so again!"

\* \* \*

Charles Fabens Kelley, dean of the art school of the Chicago Art Institute, discusses the ancient bottega system in the light of the modern industrial art school as quoted by Florence Davies of the Detroit *News*:

"It is impossible to restore the spirit of these ancient guilds. We belong to a different age. But we can try to discover the principle upon which they worked and apply that principle.

"Now if we look back into that period we find that in the old shops or guilds of art workers, nothing was ever done which did not need to be done. They had no art schools of the kind which we have today, where hour after hour is spent by pupils who make



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Art, is a proponent of the idea that American  
artistic talent should be trained and directed  
along strictly American lines. In this way  
only can a native art be developed, he thinks.

"Much of importance to the young art of  
America can be done in the middle west," he  
said. "The great European schools of painting  
stand firm and distinct; it still remains  
for America to develop a strictly native art.  
I certainly acknowledge and appreciate these  
other schools, and we must use them in their  
places, but the student cannot create original  
art unless he develops his own individuality  
and paints the things with which he is  
familiar."

"A Minneapolis boy, once he is taught  
something of organized beauty, can surely be  
more successful with a painting of the flour  
mills than some faded and far-fetched idea  
of a castle on the Danube."

## Costume Design Prizes

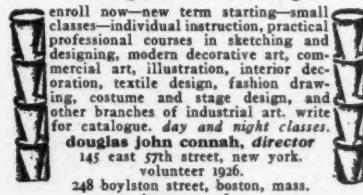
Students of the Traphagen School of  
Fashion carried off two first prizes and a  
student of the Grand Central School of Art  
the other first prize in the contest for costume  
designs conducted by Arnold, Constable &  
Co., New York. Miss Margaret Suter-  
meister and Miss Florence Kuttner of the  
former school won with designs for autumn  
and evening costumes respectively, and Miss  
Dorothea Stoddard of the latter school with  
a design for a formal autumn street costume.

## Join Chicago Faculty

Bolton Brown and William P. Welsh have  
joined the faculty of the National Academy  
of Art, Chicago. Brown, who printed the  
original George Bellows lithographs, will in-  
struct in the technique of crayon stone litho-  
graphy. Welsh will have a class in painting.

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## Roerich

When the Roerich Museum, located in the new 24-story apartment building at 310 Riverside Drive, New York, known as the Masters Building, was dedicated the other day, visitors found that the 500 paintings in the old Roerich Museum, which stood on the same site, had grown to 1,000. The additional 500 constitute a cycle painted by Prof. Nicholas Roerich, artist, writer and explorer, during his recent Central Asiatic expedition. Many of the older works are symbolic, while others have Russian, Italian, Swiss and American settings.

There was also opened, as part of the museum, a "Hall of the East," in which a Tibetan shrine had been erected, and before which more than one hundred lights were burning in the manner of the Tibetan ritual.

Harvey Wiley Corbett, architect of the building, presided. Louis L. Horch, president of the Roerich Museum, presented Prof. Roerich with a medal designed by Henri Drosy of France, as a tribute to his efforts in behalf of art and peace.

The lower floors of the building also house the institutions affiliated with the Roerich Museum—the Master Institute of United Arts, which is a school of all the arts, and Corona Mundi, International Art Center, for the sale of art from all over the world.

The Masters Building is unique in its coloring. Of characteristic set-back construction, the brickwork which encases the steel begins at the bottom in deep purple, then changes in color until the pinnacle is white. This symbolizes growth and aspiration.

The dedication marked the fortieth anniversary of the beginning of Prof. Roerich's activities in the arts.

## Newark's Director

The Newark Museum announces that Miss Beatrice Winser has been appointed director and Miss Alice W. Kendall, assistant director. Miss Winser had been acting director since the death of John Cotton Dana last summer. Before that she served in the capacity of assistant director for 14 years. Miss Kendall has been curator since 1920.

"Mr. Dana's plans will be carried on without interruption," says the new director. "For years he had been planning to make the museum of greater service to Newark by opening branch museums in various sections of the city. The first of these, opened last May in the Van Buren Branch of the Public Library, is proving a success. Another has just been opened in the L. Bamberger department store. We expect to extend this work from time to time."

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*Knudsen*, 9 Rue Scribe, Paris, France.  
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*Bridgeman Publishers*, Pelham, N.Y.  
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*The Carroll Gallery*, 28 St. James's Square.

*French Gallery*, 158 New Bond St.  
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*Belmont Galleries*, 576 Madison Av.

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*Calo Art Galleries*, 128 W. 49th.

*Corona Mundi* (The Roerich Museum), 310 Riverside Drive

*Adam Dabrowski Wood Sculpture Gallery*, 241 Fulton St., Brooklyn, N.Y.

*De Hawk & Co.*, 3 E. 51st St.

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*Downtown Gallery*, 113 W. 13th St.

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*American Academy of Art*, Dept. A.D., 1124 Kimball Bldg., Chicago, Ill.

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*Scott Carree School*, 126 Mass. Av., Boston.

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*Hartford Art School*, Hartford, Conn.

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*Layton School of Art*, Milwaukee.

*Maryland Institute*, Baltimore.

# The Great Calendar of American Exhibitions

(Competitive exhibitions and exhibitions that present opportunities for artists to enter works are marked with two stars, thus \*\*.)

## Berkeley, Cal.

**BERKELEY ART MUSEUM**—Nov.—Drawings, Joseph Paget-Fredericks; water colors, Stanley Wood.

Nov.—Paintings by Punk Pigment.

## CASA DE MANANA

Nov. 1-15—Oils and water colors, Cor de Gavere.

Nov. 16-20—Oils and pastels, Carl Sammons.

## UNIVERSITY OF CALIFORNIA

To Nov. 15—Paintings, Nelson Poole.

Laguna Beach, Cal.

## LAGUNA BEACH GALLERY

Dec. 5-Jan. 29—Exhibition by members of The Laguna Beach Art Association.

## La Jolla, Cal.

## LA JOLLA ART ASSOCIATION

Nov.—Harry Murphy, cartoonist and artist.

Dec.—Exhibition by La Jolla Art Association.

Los Angeles, Cal.

## LOS ANGELES MUSEUM

Nov.-Dec.—Twentieth annual exhibition of California Art Club; prints from Norway; photographs, E. A. Nievera.

Nov.—Lithographs by Damier; drawings by Rex Skinnard.

## AINSLIE GALLERIES

Nov.—Exhibition, Stan Pociecha.

Dec.—Exhibition, Theo. N. Lukits.

## BALTIMORE SALON

Nov. 12-Dec. 7—Annual exhibition of Painters of the West.

## BRAXTON GALLERIES (Hollywood)

Nov.—Modern sculpture.

## STENDAHL ART GALLERIES

Nov.—Paintings W. A. Griffith and Clarence Hinkle.

Pasadena, Cal.

## PASADENA ART INSTITUTE

Nov.—Pasadena Society of Artists; Geo. Brandriff, Wm. Griffith, Hano Paap; print makers of California.

San Diego, Cal.

## FINE ARTS GALLERY

Nov.—Art Guild exhibition; etchings, Livia Kadar; paintings, Albert Goz and Charles Reifel.

San Francisco, Cal.

## GALERIE BEAUX ARTS

Nov. 2-16—San Francisco Society of Women Artists.

Nov. 18-30—Paintings, Ray Boynton.

## CAL. PALACE OF THE LEGION OF HONOR

To Dec. 31—Exhibition of Contemporary American Sculpture.

## COURROISIER'S

To Nov. 11—Paintings of dogs; etchings, Edith Berry Wilson.

## EAST WEST GALLERY

Nov.—Paintings, Jennie Venerstrom Cannon and Frank W. Bergman.

## VICKERY, ATKINS & TORREY

To Nov. 9—Water colors, Stanley Wood.

Santa Barbara, Cal.

## ART LEAGUE GALLERY

Nov. 4-16—Paintings, Ralph Holmes.

Nov. 18-30—Paintings, Lyla Marshall Haroff.

San Pedro, Cal.

## PEAVY ART GALLERY

Nov.—Contemporary American Art.

## PUBLIC LIBRARY

Nov.—Contemporary American paintings.

Vallejo, Cal.

## CASA DE VALLEJO

Nov. 22-Dec. 1—Annual exhibition of Vallejo Guild of Artists.

Boulder, Col.

## ART ASSOCIATION

To Dec. 15—Loan by Metropolitan Museum (A.F.A.).

Denver, Col.

## DENVER ART MUSEUM

Nov.—XIXth century French paintings.

Wilmington, Del.

## SOCIETY OF FINE ARTS

Nov. 1-21—Exhibition of pictures.

Washington, D.C.

## GORDON DUNTHORNE GALLERIES

Nov. 1-15—Washington Landscape Club.

Nov. 15-30—Ornamental wood-blocks in color, Lilian Miller.

## CORCORAN GALLERY

To Nov. 30—Exhibition of contemporary Belgian art.

Nov. 2-17—Sculpture, Carl Christian Mose.

## PHILLIPS MEMORIAL GALLERY

Nov.—Paintings from El Greco to John Marin.

## YORK GALLERY

Nov. 11-30—Paintings, Martin Kainz; etchings, Luis Kainz.

Atlanta, Ga.

## HIGH MUSEUM

Nov. 1-15—Etchings, Philip Kappel.

Nov. 15-30—Paintings, Eliot Clark.

Chicago, Ill.

## ART INSTITUTE OF CHICAGO

To Dec. 8—Forty-second annual exhibition of American paintings and sculpture.

To Nov. 20—Mezzotints by David Lucus, after Constable.

Nov.—Prints presented in memory of William M. Mc Kee; Rembrandt etchings from Clarence Buckingham collection.

## ACKERMANN GALLERIES

Nov.—Old English glass pictures; etchings, S. M. Litten.

## CHICAGO GALLERIES ASSOCIATION

Nov. 1-23—Oil paintings, Frank C. Peyraud and Charles P. Killgore; water colors, Thomas Hall.

## CARSON, PIRIE SCOTT & CO.

Nov.—Paintings, Jonas Lie; etchings, Samuel Chamberlain.

## CHESTER H. JOHNSON GALLERY

Nov.—Exhibition of paintings.

## O'BRIEN GALLERIES

Nov. 3-16—Water color and pastel character studies by Nancy Dyer; landscapes by H. Anthony Dyer; etchings, John Sloan; drawings and etchings, Paul Brown.

## PALETTA & CHISEL CLUB

Nov. 15-Dec. 15—Sketch and small picture sale.

## ROULLIER GALLERIES

Nov.—Etchings, Auguste Lepère.

## J. W. YOUNG GALLERY

To Nov. 10—Marine paintings, Leon Lundmark.

Decatur, Ill.

Nov.—Howard Giles and Churchill Weavers.

Peoria, Ill.

## ART INSTITUTE

To Nov. 10—Early American exhibit.

Nov. 10-16—War reliefs.

Nov. 16-Dec. 1—Hoosier Salon Artists.

Indianapolis, Ind.

## JOHN HERRON ART INSTITUTE

Nov.—23rd annual exhibition of Indiana artists.

## LIBER GALLERIES

To Nov. 9—Paintings, W. Forsyth.

Nov. 11-23—Brown County artists.

## PETTIS GALLERY

To Nov. 18—Carl Graf and Bob Davidson.

Nov. 18-Dec. 2—R. H. Byrur.

Richmond, Ind.

## ART ASSOCIATION

Nov.—33rd annual exhibit by Richmond painters.

Dec.—16th annual exhibit of prints.

Cedar Rapids, Ia.

## LITTLE GALLERY

To Nov. 25—Paintings, Max Bohm.

Nov. 25-Dec. 7—Paintings, Marion Cone (A.F.A.).

Des Moines, Ia.

## ASSOCIATION OF FINE ARTS

Nov. 1-15—Paintings and etchings, Warren Davis.

Nov. 16-28—Paintings, Louis Kronberg.

Nov.—Bronzes from Simon Casady collection.

Dubuque, Ia.

## ART ASSOCIATION

Nov. 6-21—Grand Central Art Galleries exhibition (A.F.A.).

Emporia, Kan.

## KANSAS STATE TEACHERS COLLEGE

To Nov. 15—Art students work from Carnegie Institute (A.F.A.).

Salina, Kan.

## ART ASSOCIATION

Nov. 20-27—Water colors for colleges (A.F.A.).

Louisville, Ky.

## J. B. SPEED MEMORIAL MUSEUM

To Nov. 15—Pictorial photography and daguerreotypes; small sculptures and paintings.

Nov. 1-15—Kentucky and Indiana artists annual exhibit.

Nov. 15-Dec. 15—Jewelry, silver miniature and fans.

New Orleans, La.

## ISAAC DELGADO MUSEUM

Nov.—Exhibition by members, Art Association of New Orleans.

Dec.—Paintings, Rockwell Kent.

Portland, Me.

## SWEAT MEMORIAL ART MUSEUM

Nov.—Contemporary American etchings and dry points.

Baltimore, Md.

## BALTIMORE MUSEUM OF ART

Nov.—Small soap sculpture; exhibition by Public Schools.

## PURNELL GALLERIES

Nov.—Old and modern paintings.

Boston, Mass.

## BOSTON MUSEUM

Nov.—American glass; XVIII century French brocades; Fuller collection of Japanese prints; XIX century American, German and French prints; etchings, Claude Lorain.

## CASSON GALLERIES

Nov. 9—Old English sporting paintings, etchings, Harold Dennison.

Nov. 11-23—Water colors, Carroll Bill.

Nov. 4-16—Etchings, Gordon Warlow.

Nov. 18-30—Pencil drawings, Stanley W. Woodward.

## DOLLS & RICHARDS

To Nov. 12—Batiks, Theona Peck Harris.

To Nov. 23—Wood cuts, Claire Leighton.

To Nov. 19—Paintings Marian P. Sloane.

Nov. 13-26—Water colors, Sears Gallagher.

## GOODSPEED'S BOOK SHOP

Nov.—Prints, A. W. and Norma Hall; marine prints, George C. Wales.

## GUIDE TO BOSTON ARTISTS

To Nov. 9—Paintings, Elizabeth O. Paxton.

Nov. 11-23—Paintings, F. E. Wallace.

## ROBERT M. VOSE GALLERIES

Nov. 4-23—Early English portraits.

## SOCIETY OF ARTS & CRAFTS

Nov. 5-Dec. 24—Christmas cards.

## CAPRONI GALLERIES

Indefinite—Reproductions of classical and modern statuary.

Hingham Center, Mass.

## THE PRINT CORNER

Nov.—Etchings of architecture, André Smith, Ernest Roth, John Taylor Arms.

Springfield, Mass.

## EXHIBITION HALL OF CITY LIBRARY

\*Nov. 9-24—11th special exhibition of oil paintings by the Springfield Art League. Closing date, Nov. 2.

Address, J. H. Miller Co., Springfield.

Westfield, Mass.

## THE ATHENAEUM

Dec.—Landscapes, portraits and marines (A.F.A.).

Worcester, Mass.

## WORCESTER ART MUSEUM

Nov. 3-24—Work by Worcester artists.

Detroit, Mich.

## DETROIT INSTITUTE OF ARTS

Nov.—American Print Makers exhibition; portraits of Detroiters by Leopold Seyfert.

To Nov. 10—Dutch landscapes, genre paintings.

Nov. 13-Dec. 10—Chinese art; modern German wood cuts and engravings.

## AINSLIE GALLERIES

Oct.—Special exhibition of etchings by Anders Zorn; permanent exhibition by modern etchers.

Ann Arbor, Mich.

## ART ASSOCIATION (Alumni Hall)

Nov.—Local artists' exhibition.

## UNIVERSITY OF MICHIGAN

Nov.—Works by American illustrators (A.F.A.).

Grand Rapids, Mich.

## GRAND RAPIDS ART GALLERY

Nov.—Paintings from Allied Artists of America's exhibition; small sculptures from Art Center; Phila. Society of Etchers; Javanese parchment fans and batiks from Mrs. G. R. Porter collection.

Muskegon, Mich.

## HACKLEY GALLERY

Nov.—Paintings, H. Harrington Betts and Jessie L. Wood; etchings, Margaret Kirmse.

Minneapolis, Minn.

## MINNEAPOLIS INSTITUTE OF ARTS

To Dec. 2—Canadian water colors.

To Nov. 18—Business Men's art.

To Dec. 14—Durer exhibition.

Nov. 16—Early woodcuts.

Bozeman, Mont.

## CITY ART MUSEUM

Nov.—XVIIIth century costumes; local Thumb Box exhibition.

St. Louis, Mo.

## ST. LOUIS ARTISTS' GUILD

To Nov. 25—Exhibition by members.

Lincoln, Neb.

## UNIVERSITY OF NEBRASKA

Nov. 1-15—Water colors for colleges (A.F.A.).

Omaha, Neb.

## ART INSTITUTE OF OMAHA

Nov.—Prints and drawings; objects from Wiener Werkstatt; block prints, Leo J. Meissner.

Manchester, N.H.

## CURRIER ART GALLERY

Nov.—Landscapes, portraits and marines; 75 contemporary prints (A.F.A.).

[Continued on following page]

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## Exhibition Calendar

[Continued from preceding page]

- ATLANTIC CITY, N.J.**  
**MUNICIPAL ART GALLERY**—  
 Nov.—Early and contemporary American prints.  
**MONTCLAIR, N.J.**  
**MONTCLAIR ART MUSEUM**—  
 Nov. 9-Dec. 22—Graphic and decorative arts.  
**NEWARK, N.J.**  
**NEWARK MUSEUM**—  
 To Nov. 17—Polish arts and crafts.  
 Jan. 15—Modern applied arts.  
**UPPER MONTCLAIR, N.J.**  
**WOMAN'S CLUB**—  
 To Nov. 15—Paintings and sketches. G. A. Traver.  
**SANTA FE, N.M.**  
**ART MUSEUM**—  
 Nov.—Permanent collection; paintings, Raymond Jonson; block prints, Leo J. Meissner.  
 \*Apr. 16-18—Exhibition in connection with convention of western branch of A.F.A. Address Prof. Grumann, University of Nebraska, Lincoln.  
**Brooklyn, N.Y.**  
**ADAM DABROWSKI WOOD SCULPTURE GALLERY**—  
 Indefinite—Exhibition of wood sculpture.  
**BUFFALO, N.Y.**  
**ALBRIGHT ART GALLERY**—  
 Dec.—Elihu Vedder memorial exhibition (A.F.A.).  
**ELMIRA, N.Y.**  
**ARNOT ART GALLERY**—  
 Nov.—Paintings, Henry S. Eddy.  
**NEW YORK, N.Y.**  
**METROPOLITAN MUSEUM**—  
 Nov.—Japanese sword furniture; modern prints from museum collection; prints—selected masterpieces.  
 To Feb. 1—English embroideries.  
 Nov. 5-Dec. 1—International exhibition of contemporary glass and rugs (A.F.A.).  
**AMERICAN FINE ARTS SOCIETY**—  
 \*Nov. 12-Dec. 1—Winter exhibition of National Academy of Design.  
 \*Dec. 7-26—New York Water Color Club and American Water Color Society's combined exhibition. Closing date, Nov. 29.  
**ARDEN GALLERY**—  
 To Nov. 6—Stage designs for season of 1929-30 for Little Theatre Art Company.  
**ARTHUR ACKERMANN & SON**—  
 Nov.—Old English furniture; sporting paintings.  
**AINSLIE GALLERIES**—  
 Nov. 1-14—Oil paintings, A. Palumbo.  
 Nov. 16-29—Oil paintings, Hildegard Hamilton.  
 Nov. 15-30—Oil paintings, Anthony J. Thieme.  
**ANDERSON GALLERIES**—  
 Nov. 3-23—Louis Comfort Tiffany Foundation; paintings, Alfonso Grossi.  
 Nov. 25-Dec. 7—Paintings, Prince Karageorgevitch and Arthur M. Hazard.  
**ART CENTER**—  
 Nov. 4-16—Paintings, Gordon M. McCouch, Hilda M. Sides and E. Dewey Albinson; sculpture, Peter B. Anderson.  
 Nov. 18-30—Paintings, Clivette, Theodore Coe and Charles H. Pepper.  
 Nov. 25-Dec. 7—"Safari" silk prints.  
**ART CENTER-OPPORTUNITY GALLERY**—  
 Nov. 12-Dec. 12—Exhibition of young artists' work.  
**BACCOCK GALLERIES**—  
 Nov. 4-16—Landscapes, Edward Kramer; paintings, Clinton O'Callahan.  
 Nov. 18-30—Paintings, Thomas Eakins.  
**BUTLER GALLERIES**—  
 Nov. Contemporary prints.  
**CATHERINE LORILLARD WOLFE ART CLUB**—  
 Nov. 1-15—Summer work of members.  
 Nov. 15-Dec. 31—Small pictures and crafts.  
**CARONA MUNDI**—  
 Nov.—Tibetan art; paintings, Techecho-Potocka.  
**BROWN-ROBERTSON CO., INC.**—  
 Indefinite—Color prints by American and British artists; paintings.  
**DE HAUKE & CO.**—  
 To Nov. 9—Amadeo Modigliani.  
 Dec. 2-28—Modern French water colors and drawings.  
**DELPHIC STUDIOS**—  
 Permanent—Paintings, drawings, etc., by Orozco.  
 To Nov. 15—Latest drawings, "The South," by Thomas H. Benton; camera portraits and American character studies, Doris Ulman; Lawruff collection of Byzantine and Russian ikons.  
**DEMOTTE**—  
 Nov. 18-Dec. 21—Persian and Indian miniature paintings, XIIIth to XVIIIth centuries.  
**DOWNTOWN GALLERY**—  
 Nov.—Exhibition of paintings.  
**DUDENING GALLERIES**—  
 Nov.—Paintings, Bok; drawings, W. Wheelock.  
**DURAND RUEL**—  
 To Nov. 9—Paintings, William Malherbe.  
 Nov. 11-26—Frank M. Armstrong.  
**EHRICH GALLERIES**—  
 Nov.—Contemporary art.  
**FERARGIL GALLERIES**—  
 Nov.—Paintings, Arthur B. Davies.  
**PASCAL M. GATTERDAM**—  
 Nov.—Adrian Brewer, "Texas Blue Bonnets" (winner of Edgar B. Davis prize).  
**G. R. D. STUDIO**—  
 Nov. 4-16—Lue Osborne and Fener Lewis.  
**GRAND CENTRAL ART GALLERIES**—  
 Nov. 5-23—Members prize exhibition.  
**GREENER ART GALLERY**—  
 Indefinite—Old and modern masters.  
**HACKETT GALLERIES**—  
 To Nov. 2—Paintings by "A E."
- HARLOW, MACDONALD & CO.**—  
 Nov.—Exhibition of prints.  
**HEERMANNECK GALLERIES**—  
 Indefinite—Asiatic works of art (sculpture, paintings, textiles, ceramics).  
**THE P. JACKSON HIGGS GALLERY**—  
 Indefinite—Old masters of English, Dutch, Flemish, Italian and Spanish Schools.  
**HOLT GALLERY**—  
 To Nov. 9—Paintings of California, Katherine A. Lovell.  
 Nov. 11-30—Sculpture, pastels and block-prints, Louise Wilder.  
**INWOOD POTTERY STUDIO GALLERIES**—  
 Indefinite—Exhibition of pottery.  
**KENNEDY & CO.**—  
 Nov.—Etchings and dry-points.  
**FREDERICK KEPPEL & CO.**—  
 Nov.—Etchings by contemporary artists.  
**KLEEMANN-THORMAN GALLERIES**—  
 Nov. 11-23—Water colors, paintings and etchings, Gordon Grant.  
**KLEINBERGER GALLERIES**—  
 Nov.—Loan exhibition of Flemish primitives.  
**M. KOENEDER & CO.**—  
 Nov.—Exhibition of fine prints.  
**KRAUSHAAR GALLERIES**—  
 Nov. 2-16—Paintings and water colors, Henry Schnakenberg.  
 Nov. 19-Dec. 3—Paintings, Augustus Vincent Tack.  
**JOHN LEVY GALLERIES**—  
 Nov.—Permanent exhibition of ancient and modern paintings.  
**LITTLE GALLERY**—  
 Nov.—Decorative art.  
**MACBETH GALLERY**—  
 To Nov. 11—Memorial exhibition of paintings by John Huffington.  
 Nov. 12-23—Paintings from Gloucester summer exhibition.  
 Nov. 26-Dec. 9—Paintings, Charles H. Davis.  
**MILCH GALLERIES**—  
 Nov. 4-16—Paintings of Ireland, Power O'Malley; recent sculpture in various mediums, Heinz Warneke.  
**MONTROSS GALLERIES**—  
 To Nov. 2—Paintings by Jack Van Ryder.  
**MORTON GALLERIES**—  
 To Nov. 11—Paintings, A. Shampanier and Amy Londoner.  
 Nov. 11-25—Paintings, Kathleen Houlahan and Frederick Remond.  
**NATIONAL ARTS CLUB**—  
 Nov. 6-27—Annual exhibition of books of the year.  
**NATIONAL ASSOCIATION OF WOMAN PAINTERS AND SCULPTORS**—  
 To Nov. 16—Exhibition by members.  
**NEWHOUSE GALLERIES**—  
 Nov.—Selected paintings by old masters and famous Americans.  
**N.Y. SOCIETY OF CRAFTSMEN (Art Center)**—  
 Indefinite—Works by American craftsmen.  
**PARK AVE. GALLERIES**—  
 Nov.—Screens by Robert Winthrop Chanler.  
**RALPH M. PEARSON STUDIO**—  
 Indefinite—Modern hand hooked rugs by American artists.  
**PORTRAIT PAINTERS GALLERY**—  
 Indefinite—Portraits by 20 American artists.  
**POTTERS SHOP**—  
 To Nov. 6—Decorated pottery and glazed sculpture, Carl Walters.  
 Nov. 20-Dec. 4—Decorated pottery, H. V. Poor; ceramics, Carl Walters.  
**PUBLIC LIBRARY, PRINTS DIVISION**—  
 Nov.—Etchings, Henry B. Shope.  
**REINHARDT GALLERIES**—  
 Nov.—Paintings by modern masters.  
 To Nov. 9—Paintings, water colors and drawings, Picasso, Matisse, Derain, Modigliani, Utrillo, Vlaminich, Laurencin, Rousseau, Gauguin, Redon.  
 Nov. 16-Dec. 6—Paintings, Edward Bruce.  
**ROBERTSON-DESCAMPS GALLERY**—  
 Nov. 1-16—Drawing and etchings, dog subjects, by Morgan Demis.  
**SCHULTHEIS GALLERIES**—  
 Permanent—American and foreign artists.  
**JACQUES SELIGMANN & CO., INC.**—  
 Permanent—Exhibition of ancient paintings, tapestries, furniture.  
**SILBERMAN GALLERIES**—  
 Indefinite—Old masters and antiques.  
**MARIE STERNER GALLERIES**—  
 Nov. 2-15—Paintings, Frances Greenman.  
 Nov. 16-Dec. 1—Paintings, Van Dongen and E. Barnard Lintott.  
**VALENTINE GALLERIES**—  
 Nov.—Modern French art.  
**VAN DIEMEN GALLERIES**—  
 Nov.—Paintings by old masters.  
**WEYHE GALLERY**—  
 To Nov. 9—Drawings and lithographs, Louis Lozwick.  
**WESTON GALLERIES**—  
 Nov.—Contemporary art; old masters.  
**WHITNEY STUDIO GALLERIES**—  
 To Nov. 23—Paintings, Oscar Blummer.  
**HOWARD YOUNG GALLERIES**—  
 Indefinite—Selected group of important paintings.  
**MEMORIAL ART GALLERY**—  
 Nov.—Loan exhibition of Gothic art.  
**MECHANICS INSTITUTE**—  
 Nov.—Studies for mural paintings (A.F.A.).  
**SARATOGA SPRINGS, N.Y.**  
**SKIDMORE COLLEGE GALLERY**—  
 Nov. 1-15—American prints.  
**SYRACUSE MUSEUM**—  
 Nov.—Associated artists of Syracuse exhibition; 40 pastels, F. Usher DeVoll.  
**AKRON, O.**  
**AKRON ART INSTITUTE**—  
 Nov. 6-24—Ohio-born women painters; children's work from Paterson, N.J.  
 Nov. 26-Dec. 23—American silk prints, Indian prints.  
**CLEVELAND MUSEUM OF ART**—  
 Nov.—French art since 1800 from museum collection.  
**GUENTHERS**—  
 Nov.—Important paintings.  
**CINCINNATI, O.**  
**A. B. CLOSSON, JR., CO.**—  
 Nov. 4-16—Paintings, Dixie Selden.  
 Nov. 6-13—Brainard Lemon silver collection.  
**TRAXEL ART CO.**—  
 To Nov. 9—Paintings, Emma Mendenhall.  
 Nov. 11-23—Paintings Edw. C. Voehrt.  
 Nov. 25-Dec. 7—Paintings, J. H. Sharp.  
**ESTATE LIVERPOOL, O.**  
**CHAMBER OF COMMERCE**—  
 Nov. 4-10—Photographs of landscape architecture (A.F.A.).  
**TOLEDO, O.**  
**TOLEDO MUSEUM OF ART**—  
 Nov.—Gothic, Renaissance and XVIIth century tapestries; loan exhibition of prints.  
**MOHR ART GALLERIES**—  
 Nov.—Important American paintings.  
**NORMAN, OKLA.**  
**UNIVERSITY OF OKLAHOMA**—  
 To Nov. 15—Water colors, Gerald Cassidy.  
**TORONTO, ONTARIO**  
**ART GALLERY**—  
 Nov.—1929 water color Rotary (A.F.A.).  
**PORTLAND, ORE.**  
**PORTLAND ART ASSOCIATION**—  
 To Nov. 4—Contemporary American painting (1st annual exhibition).  
 Nov. 9-Dec. 1—Paintings, Harry Wentz.  
**EASTON, PA.**  
**EASTON SCHOOL MUSEUM**—  
 Nov.—Pencil drawings, Ernest D. Roth (A.F.A.).  
**PHILADELPHIA, PA.**  
**ART ALLIANCE**—  
 Nov. 1-15—Wood carvings, Hugh Spencer.  
 Nov. 9-30—Works by ten Philadelphia painters.  
 Nov. 15-30—Period dolls, Mrs. Charles Edward Heizer.  
**ART CLUB OF PHILA.**—  
 To Nov. 6—Exhibition, Yarnall Abbott, Nat Little, Henry Pitz and Fred Wagner.  
 Nov. 14-27—Paintings, Walter E. Baum, Harry Berlin, John F. Polanski, W. L. Lathrop, Antonio P. Martino.  
**PENN ACADEMY OF FINE ARTS**—  
 \*Nov. 3-Dec. 8—27th annual exhibition of Phila. Water Color Society; 28th annual exhibition of Penn. Society of Miniature Painters.  
**PRINT CLUB**—  
 Nov.—Prints by contemporary American artists.  
**PHILA. SKETCH CLUB**—  
 Nov. 4-16—F. R. Whitside memorial exhibition.  
 \*Nov. 21-Dec. 7—Penn. Academy of Fine Arts' Fellowship water color annual. Closing date, Nov. 16.  
**PITTSBURGH, PA.**  
**CARNEGIE INSTITUTE**—  
 To Dec. 8-28th Carnegie Institute international.  
**J. D. GILLESPIE CO.**—  
 To Nov. 15—Paintings, E. W. Redfield.  
**PROVIDENCE, R.I.**  
**RHODE ISLAND SCHOOL OF DESIGN**—  
 To Nov. 3—Recent American Painting.  
**NATHANIEL M. VOSE GALLERY**—  
 To Nov. 2—Paintings, George H. Hallowell.  
**COLUMBIA, S.C.**  
**ART ASSOCIATION**—  
 Nov. 19-30—Southern States Art League, 7th "A" circuit exhibition.  
**SIOUX FALLS, S.D.**  
**ART DEPARTMENT OF HISTORY CLUB**—  
 Nov. 19-23—North Shore Arts Association annual exhibition (A.F.A.).  
**CHATTANOOGA, TENN.**  
**MEMORIAL AUDITORIUM**—  
 Nov. 19-30—Etchings and wood-block prints.  
**MEMPHIS, TENN.**  
**BROOKS MEMORIAL ART GALLERY**—  
 Nov.—Elihu Vedder memorial exhibition; wood cuts in color, A. Rigden Read (A.F.A.); block prints, Leo J. Meissner.  
**DALLAS, TEX.**  
**DALLAS ART MUSEUM**—  
 Nov.—Rockwell Kent; Ivory Soap sculpture, Indian arts and crafts.  
**FORT WORTH, TEX.**  
**FORT WORTH MUSEUM OF ART**—  
 To Dec. 31—Permanent exhibition.  
**HOUSTON, TEX.**  
**MUSEUM OF FINE ARTS**—  
 Nov.—Oils, Ernest Blumenschein and Ralph Rountree; fifty-cent exhibition from Newark Museum; sculpture, Angela Gregory.  
**LITTLE GALLERY**—  
 Nov.—American paintings and sculpture.  
**HERZOG GALLERIES**—  
 Nov.—Georgian silver and Sheffield; etchings, Eduard Leon.  
**SAN ANTONIO, TEX.**  
**SAN ANTONIO ART LEAGUE**—  
 Nov. 23—Paintings, F. Tenney Johnson.  
 Nov. 1-26—International School exhibit.  
 Nov. 23-Dec. 7—Paintings, Nan Sheets.  
**WITTE MEMORIAL MUSEUM**—  
 Nov.—Paintings, Frank Tenney Johnson and Nan Sheets.

## Exhibition Calendar

### MILAM GALLERIES—

Nov.—Etchings of dogs, Margaruite Kirmse.  
Nov. 19-Dec. 1—Paintings, Julian Onderkonk.

Sherman, Tex.

### EVA FOWLER ART LEAGUE—

Nov. 7—Work of Eva Fowler.

Nov. 9—Work of Xavier Gonzales.

Salt Lake City, Utah

### NEWHOUSE HOTEL—

Nov. 1-10—Joseph A. F. Everett.

Nov. 17-24—Florence Ware.

Warrenton, Va.

### LIBRARY ASSOCIATION—

Nov.—Medici prints (A.F.A.).

Seattle, Wash.

### ART INSTITUTE OF SEATTLE—

Nov.—Oils, Boris Deutsch; pastels, John McLure

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Hamilton; sketches, Thomas Handforth; oils, T. C. Harmer; block prints, Waldo Chase; sculpture, Jacques Schnier.

Milwaukee, Wis.

### MILWAUKEE ART INSTITUTE—

Nov.—Thirty oils by Cleveland artists; color etchings, Bernard Boutet de Monvel; Christmas card exhibit by Wisconsin Society of Applied Arts.

### MILWAUKEE JOURNAL'S GALLERY—

Nov.—Summer work of 62 Wisconsin artists.

### LAYTON ART GALLERY—

Nov. 4-Dec. 4—Ernest Copeland collection of paintings.

Oshkosh, Wis.

### OSHKOSH PUBLIC MUSEUM—

Nov.—Water colors, Nile J. Behncke; etchings, Bertha Jacques.

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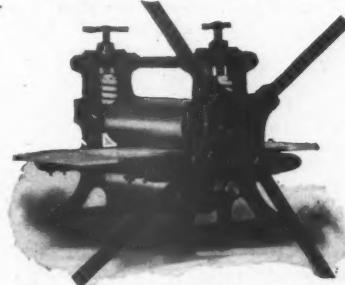
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## Belgium Sends Comprehensive Modern Show to the United States



"Young Woman at Window," by Fernand Wery.

A comprehensive exhibition of modern Belgian art, dating from 1900 to the present time, was opened by President Hoover at the Corcoran Gallery of Art in Washington on Oct. 24, to last for a month. Then it will proceed to Philadelphia, and thence to the Brooklyn Museum, where, opening on Jan. 20, it will be seen through February. Subsequent plans include the museums in Buffalo, Detroit, Chicago, St. Louis, Toledo and Rochester. Several other museums have asked for the show, and the tour will probably last two years or longer.

The exhibition is being held under the auspices of the European and American Art Committee, Inc., whose president is Frederick Starr and whose vice-president is the art authority, Dr. Christian Brinton, who in the last fifteen years has officiated for and written splendidly illustrated and printed catalogues for many European exhibitions in America. The incorporated committee has been organized "for the specific purpose of promoting the exchange of international art exhibitions between Europe and America. The Belgian exhibition is the first of such a series. Plans are already under way for sending a collection of contemporary American paintings and sculpture to Belgium to be shown in the newly opened Palais des Beaux-Arts, Brussels." The committee seeks members, all the way from an annual member at \$10 a year, through a graduated scale to a "donor" at \$5,000.

The Belgian exhibition has for its first patron King Albert, and in America such amateurs of art as Mortimer L. Schiff, Andrew D. Mellon, Robert W. De Forest, Mrs. Edward Stotesbury, Mrs. Cornelius L. Vanderbilt, and Joseph B. Widener.

It consists of 80 paintings, 35 works in black-and-white, and 35 sculptures—a collection small enough to be thoroughly studied. It is both conservative and modern, for in Belgium, as in all other Occidental nations, the old is at odds with the new in the production of contemporary art. *THE ART DIGEST* for reproduction has chosen two works that are moderately radical, together with the cover design of the catalogue by Anto Carté (winner of the second prize at Carnegie in 1927), in order that readers may contrast them with the old Flemish masters reproduced on page 7 of this issue.



Design for the Catalogue, by Anto Carté.



"Cabaret," by Frans Masereel.

"Stretching in unbroken continuity for the space of over five centuries," says Dr. Brinton in his foreword, "the artistic tradition of sturdy, compact little Belgium is today as vital and indigenous as ever. In any survey of Belgian art, however cursory, you will note two essential tendencies. You will observe a faithful regard for fact, and you will be confronted with an imaginative fervor replete with power and potency. These two characteristics exist side by side. Sometimes they manifest themselves in the same individual."

"Tightly pocketed between two powerful, possessive neighbors, Germany and France, Belgium, it must not be forgotten, is neither Teutonic nor Latin. The fruitful Flemings are of Nordic stock, related to the early Franks; the Walloons are ethnically of Alpine origin. The forces of attraction being in this instance stronger than the forces of repulsion, the two races have been fused into a single political state. This state, despite incredible obstacles and unbelievable oppression, is in the coming year proudly celebrating its centenary."

"Unknown even to spirited, acquisitive Paris until 1928, on the occasion of the memorable exhibition at the Musée du Jeu de Paume, the contemporary Belgian school of painting and sculpture is the artistic sensation of Europe." Then Dr. Brinton enters on a theme in which many will wish, in this era of friendship among nations, he hadn't used a certain word, even though he prefaces it with "so-called": "Modern Belgian Art in its most significant aspects is a post-war manifestation. Just as in the XVIIth century, after the expulsion of the Spaniards from their harassed domains, Netherlands art blossomed as never before, so Belgium, following the

exodus of the so-called Huns, has initiated a veritable aesthetic renascence. War, in brief, does not extinguish artistic activity providing the nation itself be not irredeemably crushed. There can be no question that the psychological reaction which succeeds the hazards and heroism of war, and the consequent reaffirmation of national consciousness, act as powerful stimuli."

The development of modern Belgian art (and this exhibition) begins with the sculptor Meunier (died 1905), in "the mystic light of his bare, stark studio at Louvain, which had previously been the dissecting room of the medical faculty of the university." Thence the collection proceeds down to modernists like De Smet, De Hoy, Schirren, Decoeur, Masereel, and Wery. A complete list of the artists follows:

**Painting**—José Albert, Albert Baertsoen, Jan Bruselmann, Robert Buyle, Anto Carté, Emile Claus, Julien Creytens, Hippolyte Daeye, Louis Decoutur, Charles De Hoy, Anne-Pierre De Kat, Valerius De Saedeleer, Gustave De Smet, James Ensor, Jean-Jacques Gaillard, Frans Hens, Marie Howet, Marcel-Georges Jefferys, Eugène Laermans, Georges Latinius, Paul Maas, Frans Masereel, Constantin Meunier, Armand Michal, Augusta Oleffe, Isadore Opsomer, Willem Paerels, Pierre Paulus, Constant Permeke, Armand Rassenfosse, Albert Saverys, Ferdinand Schirren, Albert Servaes, Jakob Smits, Leon Spilliaert, Michel Sterckmans, Louis Thevenet, Edgard Tytgat, Fritz Van Den Berghe, M. Van Humbeek-Piron, Medard Verburgh, Fernand Wery, Rik Wouters.

**Graphic Art**—Maurice Brocas, Jules De Bruycker, A. Jean Delananche, Jean Donnay, James Ensor, Constantin Meunier, Constantin Permeke, Albert Servaes, Jan Van Cleemput, War Van Overstraeten, Fernand Verhaegen.

**Sculpture**—Gustave Fontaine, Dolf Ledel, Constantin Meunier, Georges Minne, Henri Purvés, Victor Rousseau, Madeleine Van Thorenburg, Georges Verbanck, Adolphe Wansart, Ernest Wijmans, Rik Wouters.

American women painters and sculptors will note that only two of their sex are represented in this Belgian exhibition, unless Anne-Pierre De Kat is a woman. As to the latter, *THE ART DIGEST* doesn't know, and there is no time to consult Dr. Brinton.

### Mestrovic and a Curse

Ivan Mestrovic's mausoleum for the Pashitch family at Cavtat, Yugoslavia, is being slowly destroyed by the action of an unknown acid, according to dispatches to the *New York Times*. Already the bust of St. Rocco and other figures have been affected.

M. Mestrovic intends to go to Cavtat next spring to see if he can save the work.

The superstitious villagers consider the decay of the monument as part of a family curse which they claim has followed the Pashitch family all through history. As evidence for their belief they cite the fact that other monuments of similar stone remain unaffected.

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